ROCK AND AWE! THOSE MEDDLING KIDS ARE ALL RIGHT!

POLY glumag

THE LATEST D20 GAMING NEWS
FIRST LOOK: D20 MODERN MENACE MANUAL
NEW GLOBAL POSITIONING MAPS
DOWNER'S ADVENTURES CONTINUE

POLYHEDRON 158

RPGA NETWORK

d20 system

First Watch

Previews, notes & news on the world of d20 gaming

First Look

d20 Modern Menace Manual

This September, Wizards of the Coast will release the *Menace Manual*, 224 pages packed with monsters, adversaries, and organizations to pit against *d20 Modern* heroes. Written by Eric Cagle, *Dragon Magazine* Editor Matthew Sernett, and JD Wiker, the book offers more than 50 all-new monsters, including Wiker's drop bear, which we've presented below.

Joel Thomas

Drop Bear

Although the Australian government officially denies the drop bear's existence, these bloodthirsty cousins of the peaceful koala are the bane of Australia's parks and forests. Named for their preferred mode of attack—hurtling down from the shelter of trees onto the heads of unsuspecting prey—drop bears are responsible for dozens of deaths each year, and the number climbs with each passing season.

Drop bears are often mistaken for koalas, and to all but a trained naturalist, the differences are minor. They have even been reported to imitate the sleepy demeanor of their genetic cousins, probably as a sort of behavioral camouflage, and roughly one-third of all drop bear-related fatalities occur when a well-meaning tourist tries to pose with one for a souvenir photograph.

The internal government conspiracy to disavow the existence of drop bears relates to Australia's recent tourism marketing. They certainly can't sell visitors on the idea of coming to Australia if the visitors knew they were going to be savaged by vicious wild animals masquerading as cuddly koalas. Though the Australians themselves are aware that certain chemical repellents such as Aeroguard are effective in discouraging drop bear attacks, forestry service rangers are forbidden by law from explaining exactly why they so heartily recommend it. But as the drop bears' natural food source, rabbits, are gradually reduced in population, it is only a matter of time before the drop bears turn to more plentiful prey: man.

Species Traits

Low-light Vision (Ex): A drop bear can see twice as far as normal in conditions of poor lighting. It can still distinguish colors.

Pounce (Ex): If a drop bear leaps upon a flatfooted foe, it can make a full attack even if it has already taken a move action.

Scent (Ex): This ability allows a drop bear to detect approaching enemies, sniff out hidden foes, and track by sense of smell; see page 228 of the *d20 Modern Roleplaying Game* for more information.

Drop Bear: CR 1; Medium-size animal; HD 2d8+4; hp 13; Mas 14; Init +2; Spd 30 ft.; Defense 14, touch 12, flat-footed 12 (+2 Dex, +2 natural); BAB +1; Grap +4; Atk +4 melee (1d6+3, bite); Full Atk +4 melee (1d6+2, bite) and –1 melee (1d4+2, 2 claws); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ Low-light vision, pounce, scent; AL none; SV Fort +5, Ref +4, Will +1; AP 0; Rep +0; Str 16, Dex 14, Con 14, Int 3, Wis 13, Cha 6.

Skills: Balance +5, Climb +6, Hide +5, Move Silently +5, Spot +3.

Feats: None.

Advancement: 3–5 HD (Medium-size); 6–8 HD (Large).

Release Roundup

June sees a bit of a slow-down in the d20 publishing industry. Recent months have brought major releases like *Mutants & Masterminds* from Green Ronin and the *Babylon 5 Roleplaying Game* from Mongoose Publishing, and the early summer looks like a time for publishers to collect their wits while releasing smaller, sure-fire products. Don't despair, however. Gen Con's just around the corner, and everyone and their sister will be hocking a big release come next month.

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Bastion Press

So your heroes have defeated the local dungeon and have decided to travel cross-country to another locale. How do you challenge them without the comfort of dungeon walls or underground denizens? Bastion Press and author Jeff Welker come to the rescue with *Into the Green: A Guide to Forests, Jungles, Woods, and Plains*. The $24.95 softcover book dedicates its 96 pages to exploring the ecology, terrain, hazards, and resources of four natural environments. The book focuses on players and GMs, providing new skills, substances, spells, gear, and information on surviving in the wild.

Green Ronin

Although Green Ronin doesn't advertise the fact, several of their sourcebooks fit into a common continuity. Publisher Chris Pramas laid the groundwork in his seminal *Legions of Hell*, one of the first stand-alone d20 System monster books. Later books like *Armies of the Abyss*, *Book of the Righteous*, and the *Avatar's Handbook* filled in some details of what's becoming a fairly extensive planar cosmology. This month, author Robert J. Schwalb takes things a step further with *The Unholy Warrior's Handbook*, an 80-page softcover sourcebook detailing a new anti-paladin core class, several prestige classes and feats, magic items, unholy mounts and more. ($16.95)

Players of psionics campaigns will want to check out *Monsters of the Mind*, a 64-page bestiary of psychic adversaries for d20 fantasy campaigns. The $14.95 volume contains more than 50 creatures suitable for use with Green Ronin's *Mindshadows* campaign setting or can be used with standard d20 fantasy campaigns. *Mindshadows* mixes the myths and legends of Southeast Asia with furious martial arts and psionic action, and is latest in Green Ronin's *Mythic Vistas* setting series.

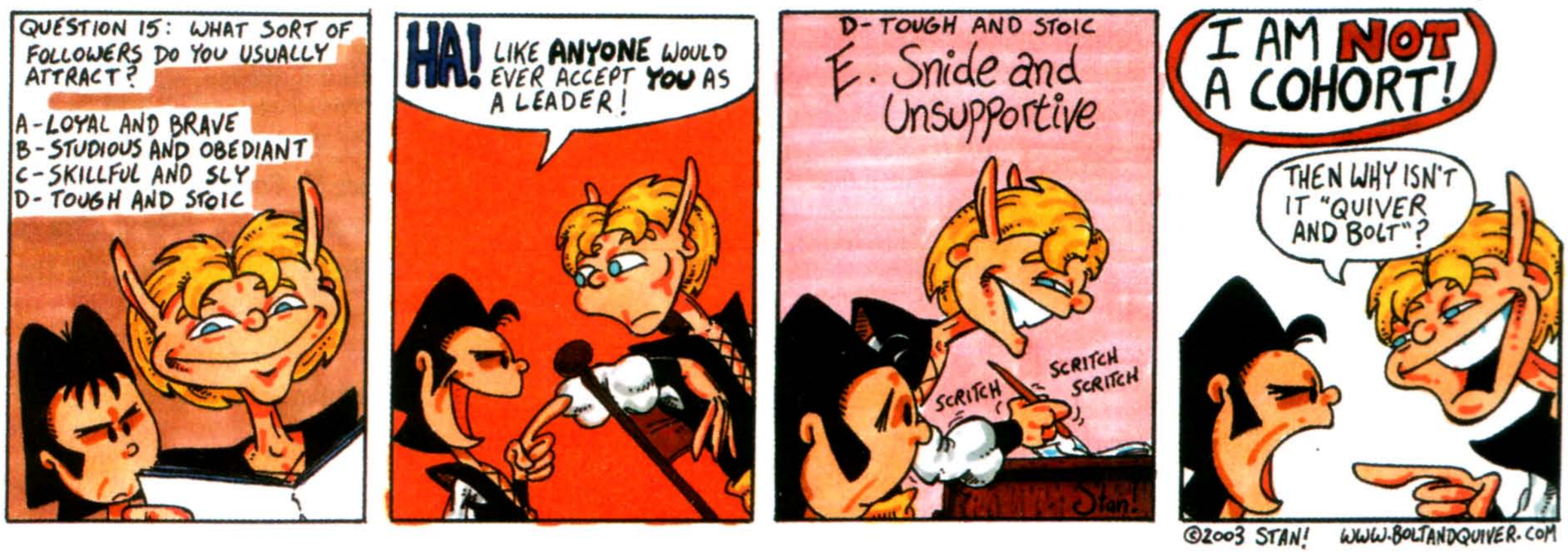
Mystic Eye Games

Does your spellcaster desperately want to make a *holy avenger* but doesn't so much want to give up the experience points needed to do so? Mystic Eye's *Artificer's Handbook* takes the XP penalty out of making magic items with a completely new take on item creation. The 96-page book includes expanded rules for material components, piecemeal armor, artifact creation, and magic item instability, among other topics.

Necromancer Games

Fans of Necromancer Games will be glad to hear about *Vampires & Liches*, a sequel to the company's well-received *Demons & Devils* compilation, published in 2001. The 48-page anthology by Bill Webb and Casey Christofferson contains three difficult adventures centered around tracking down and killing powerful undead menaces. With Necromancer's now famous "First Edition Feel," *Vampires & Liches* promises down-and-dirty dungeon crawls inspired by some of roleplaying's greatest classics.

Bolt and Quiver by Stan!


QUESTION 15: WHAT SORT OF FOLLOWERS DO YOU USUALLY ATTRACT?
A - LOYAL AND BRAVE
B - STUDIOUS AND OBEDIANT
C - SKILLFUL AND SLY
D - TOUGH AND STOIC
HA! LIKE ANYONE WOULD EVER ACCEPT YOU AS A LEADER!
D - TOUGH AND STOIC
E. Snide and Unsupportive
SCRITCH SCRITCH SCRITCH
Stan!
I AM NOT A COHORT!
THEN WHY ISN'T IT "QUIVER AND BOLT"?
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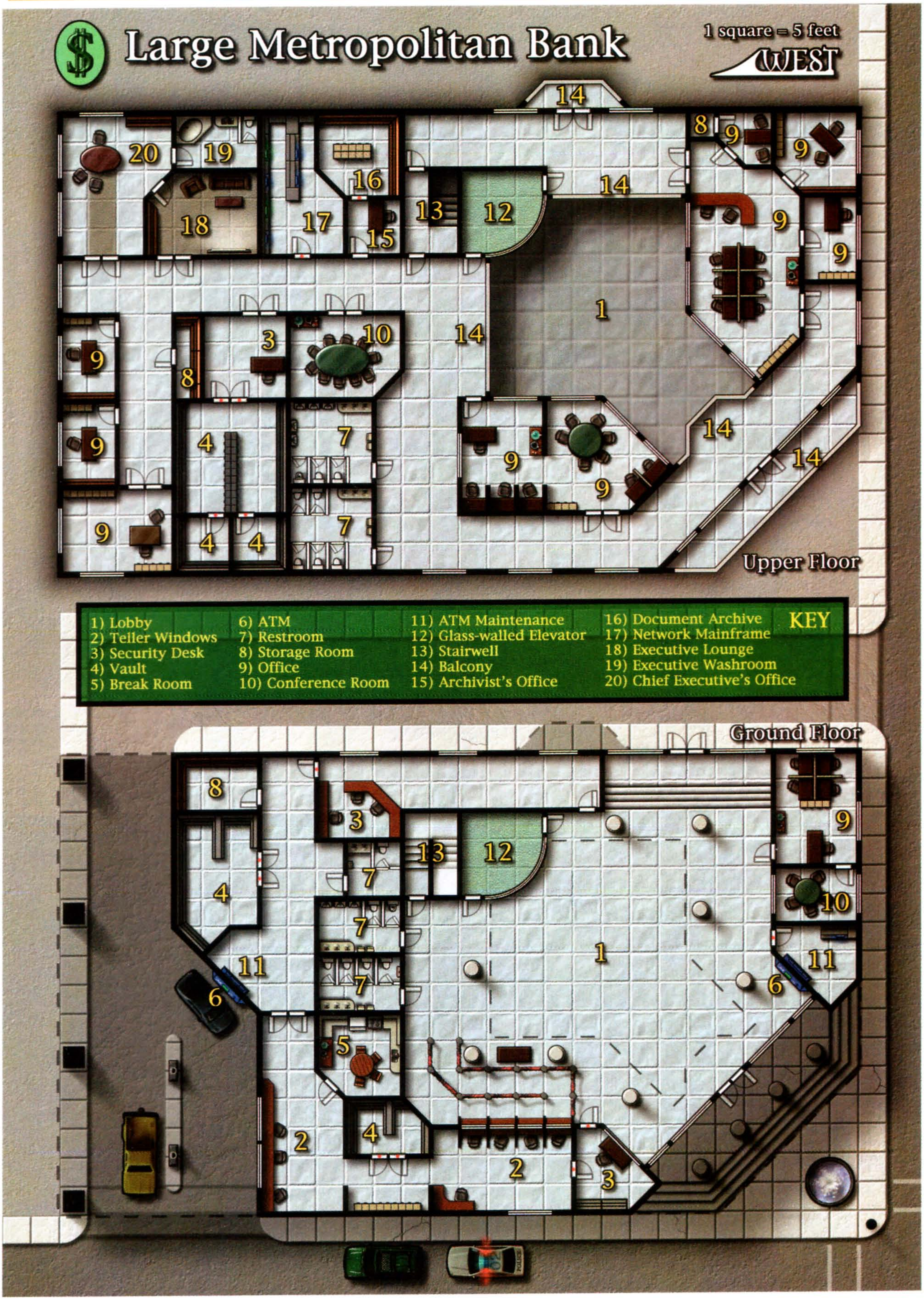
Cartography by Christopher West



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HIJINKS IS. . .
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HIJINX

A POLYHEDRON MINI-GAME OF ANIMATED POP ADVENTURE

HIJINX IS A MODERN-DAY RE-CREATION OF TELEVISION ROCK BAND ADVENTURES IN THE STYLE OF JOSIE AND THE PUSSYCATS OR JEM AND THE HOLOGRAMS. WE'VE ALSO PULLED FROM "REAL-LIFE" TV ROCK BANDS LIKE THE MONKEES OR THE BEATLES IN A HARD DAY'S NIGHT OR HELP!. DOZENS OF LESS MEMORABLE "KIDS IN A ROCK BAND" CARTOONS LITTER AMERICAN TV LORE, INCLUDING JABBERJAW OR THE PARTRIDGE FAMILY 2200 A.D. (OR MEATBALLS AND SPAGHETTI IF YOU REALLY WANT TO SCRAPE THE BOTTOM OF THE GENRE BARREL).

ALL OF THESE CARTOONY ROCK 'N' ROLL COMEDY-ADVENTURE SHOWS ADD UP TO A BRIGHT LEGACY OF MORE OR LESS CLEAN-CUT, WELL-INTENTIONED KIDS WHO JUST WANT TO HAVE FUN AND DO THE RIGHT THING. IN THE PROCESS, THEY SOMEHOW WIND UP IN A CRAZYQUILT OF ADVENTURES, PICKLES, AND SCRAPES.

HOWEVER, THIS LEGACY IS BETWEEN 20 AND 40 YEARS OLD. A LOT HAS CHANGED IN POP CULTURE AND THE MUSIC INDUSTRY SINCE THOSE DAYS. WE LOVE TV KITSCH AS MUCH AS YOU DO (POSSIBLY MORE), BUT HIJINX WOULD BE HOPELESSLY SQUARE IF WE IGNORED EVERYTHING AFTER REAGAN LEFT OFFICE. SO CELL PHONES, MP3 FILES, REALITY SHOWS, MEDIA MANIPULATION, AND THE IRONIC, SELF-AWARENESS THAT THE KIDS LOVE SO MUCH ARE TOSSED INTO THE WHOLE LOLLAPALOOZA ALONGSIDE THE NOSTALGIA OF ROCK 'N' ROLL COMEDY-ADVENTURE SHOWS FROM THE 60S, 70S, AND 80S.

PART SATIRE, PART HOMAGE, AND ALL IN GOOD FUN, HIJINX IS A GAME OF HITTING THE BIG TIME WITH STYLE... AND JUST MAYBE YOU'LL LEARN A LESSON OR TWO ALONG THE WAY!

WHAT'S IT ALL ABOUT?

YOUR GOAL IS TO GO PLATINUM WITH YOUR RECORD. TO DO THAT, YOU NEED TO GET OUT OF THE GARAGE, BUILD AN AUDIENCE, GET A

RECORD DEAL, AND THEN SELL A MILLION COPIES BY PLAYING LOTS OF SHOWS AND TOURING THE WORLD.

BUT ROCK STARDOM IS ABOUT MORE THAN JUST MUSIC. IT'S ALSO ABOUT HAVING FABULOUS ADVENTURES. AS YOUR STARS RISE, YOU'LL BE INVOLVED IN A LOT MORE THAN STAGE PERFORMANCES. EVERYWHERE YOU GO, YOUR CHARACTERS GET INVOLVED IN GOOD CAUSES, WACKY MISHAPS, AND DIRTY DEALINGS WITH A CONSTANTLY ROTATING CAST OF ALLIES AND VILLAINS.

IT WON'T SEEM STRANGE THAT PRACTICALLY EVERYWHERE YOU GO YOU'LL ENCOUNTER SOME VILLAINOUS SORT WITH AN ALL-NEW NEFARIOUS SCHEME, RANGING FROM KICKING YOU OUT OF YOUR APARTMENT TO RULING THE WORLD. YOU'LL HAVE TO PUT THE KIBOSH ON THESE PLOTS TO HELP OUT YOURSELVES AND YOUR FRIENDS. THEN YOU CAN PLAY A TRIUMPHANT CONCERT AT THE END! BUT DON'T WORRY. EVERYTHING YOU DO IN THE NAME OF ROCK ADDS TO YOUR FAME AND MUSICALITY. WHETHER IT'S STOPPING A ROBOTIC INVASION OR WINNING OVER THE DOUR MUSIC JUDGE AT THE BATTLE OF THE BANDS, BELIEVE IN YOURSELF AND YOU'RE ON YOUR WAY TO SUPER-STARDOM!

THE RULES

SINCE IT'S A D20 GAME, WE'RE NOT GOING TO BOTHER EXPLAINING ALL THE RULES ALL OVER AGAIN WHERE THEY'RE THE SAME. HOWEVER, HIJINX PUTS A NEW SPIN ON SEVERAL D20 CONCEPTS, SO WE'LL BE REFERRING YOU TO THE PLAYER'S HANDBOOK PRETTY OFTEN TO EXPLAIN HOW HIJINX IS DIFFERENT.

THE BIGGEST DIFFERENCE BETWEEN THE TWO GAMES IS THAT THERE'S NO FIGHTING IN HIJINX. IT'S NOT EVEN A POSSIBILITY. TO STAY TRUE TO THE SOURCE MATERIAL, NEARLY ALL INTERACTIONS HAPPEN WITH MUSIC OR NON-VIOLENT ACTION. BESIDES, FIGHTING DOESN'T SELL RECORDS. PLAYING MUSIC SELLS RECORDS. YOU WIN OVER SKEPTICS AND NON-FANS BY CONVERTING THEM THROUGH THE POWER OF YOUR MUSIC, NOT BY BEATING THEM UP. FORTUNATELY, THE PROCESS OF WINNING OVER SKEPTICS AND NON-FANS IS A LOT LIKE THE D20 COMBAT SYSTEM. BASICALLY, EVERY TIME YOU'D THINK "COMBAT" IN D20, THINK "ROCKING" IN HIJINX.

HIJINX ALSO INCLUDES SEVERAL NEW COMPONENTS TO THE D20 EXPERIENCE. A GOOD WAY TO THINK OF HIJINX IS LIKE A COLLECTION OF MINI-GAMES LOOSELY BASED ON D20. DIFFERENT MINI-GAMES WILL BE APPROPRIATE AT

HANDY D&D-TO-HIJINX JARGON CONVERSION CHART

WHY BOTHER RENAMING THINGS WHEN THEY'RE MECHANICALLY ALMOST IDENTICAL? IT'S FUNNER.

WHEN YOU READ...	THINK LIKE...
COOL POINTS/DICE	HIT POINTS/DICE
DEFENSE	ARMOR CLASS
THREADS/ACCESSORIES	ARMOR/SHIELDS
VIBES	DAMAGE
INSTRUMENTS	WEAPONS
PERFORM (ATTEMPT)	ATTACK
PERFORMANCE	A SITUATION WHERE YOU'D ROLL INITITIAVE
ROCKING	COMBAT
SET	ONE SPECIFIC COMBAT

DIFFERENT TIMES DEPENDING ON CIRCUMSTANCES. A SESSION MIGHT CONSIST OF SEVERAL DIFFERENT CHALLENGES STRUNG TOGETHER LIKE AN EPISODE OF A TV COMEDY-ACTION-ADVENTURE SHOW. EACH SESSION WILL INCLUDE A PERFORMANCE, BUT ALSO WILL PROBABLY INVOLVE SOME INVESTIGATIVE AND ACTION-ORIENTED SKILL USE, AND SOME RUNNING AROUND AND KOOKY HIJINKS.

IT'LL ALL MAKE SENSE. KEEP READING.

POLY MINIGAME

paizo PUBLISHING

This Roleplaying Game was manufactured to meet critical quality standards. If you believe the game has a manufacturing defect, please call our Quality Management Department at 555-ROCK.

JEFF THANKS: WILLIAM HANNA AND JOSEPH BARBERA, DAN AND JOSIE DICARLO, THE PRE-FAB FOUR (MIKE, MICKEY, DAVEY, AND PETER), DEBORAH KAPLAN AND HARRY ELFONT FOR THE MOTION PICTURE AND SOUNDTRACK, THE SPICE GIRLS FOR BEING LIVING CARTOONS, ERIK FOR PUTTING UP WITH THIS NONSENSE, THE AQUABATS, CAKE, FIVE IRON FRENZY, MXPX, LESS THAN JAKE FOR INSPIRATIONAL TUNES, AND UHF STATION PROGRAMMERS EVERYWHERE FOR ALL THE SYNDICATED WONDER. JEFF USES AND ENDORSES MICROSOFT WORD WORD PROCESSORS.

ERIK THANKS: THE BUGALOOS, OLD MAN MONA, SLY AND THE FAMILY STONE, JEFF FOR HAVING THIS KOOKY IDEA, THE TEEN ANGELS, THE VOICE INPUT CHILD IDENTICANT, ROMAN COPPOLA AND THE CQ SOUNDTRACK, AND THE ROCK-A-FIRE EXPLOSION.

KYLE THANKS: BELLE & SEBASTIAN, PULP, THE LONDON SUEDE, PAUL WELLER, THE JAM, RIDE, THE KINGS OF CONVENIENCE, VAMPYROS LESBOS, GERT WILDEN, ELVIS COSTELLO, DAVE GEDGE OF THE WEDDING PRESENT AND CINERAMA, GERMANY'S CRIPPLED HOT WAX, STEREOLAB, SYD MEAD, JERRY ANDERSON, TIM LEARY, JAMIE HEWLETT, AND SID AND MARTY KROFFT.

This *POLYHEDRON* d20 System Mini-Game requires the DUNGEONS & DRAGONS *Player's Handbook* to play. *POLYHEDRON* Mini-Games adapt the standard D&D or d20 MODERN rules and conventions to nonstandard settings and genres. Unless specifically noted in the text, this Mini-Game follows the core D&D rules.

If you know how to play D&D, you'll pick up the rules of this game in moments.

Hijinx utilizes game mechanics developed for the new DUNGEONS & DRAGONS game by Jonathan Tweet, Monte Cook, Skip Williams, Richard Baker, and Peter Adkison. This Wizards of the Coast game contains no Open Game Content.

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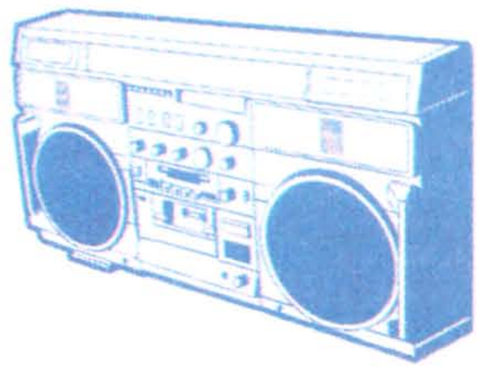
BASED ON THE ORIGINAL DUNGEONS & DRAGONS GAME BY GARY GYGAX AND DAVE ARNESON.

TRACK 2: WE'RE WITH THE BAND



Follow the D&D pattern you're used to for making characters, but check back here for highlights and differences.

ABILITIES

4d6 six times. You know the drill. When you're assigning ability scores, keep in mind that skills and saving throws work as they do in D&D, but rocking requires different abilities than combat. When you're rocking, the following differences apply:

- In most places where you would use Strength, substitute Charisma. When performing, use your Charisma modifier (not your Strength modifier) to add to your perform attempts and modify the number of vibes you deal.
- In most places where you would use Dexterity, substitute Wisdom. Add your Wisdom modifier to your Defense to help you ward off bad vibes.
- In most places where you would use Constitution, substitute Intelligence. When you roll to determine how many cool points you receive each level, add your Intelligence modifier, not your Constitution modifier.

RACE

You're human. Everybody's human. You have all the standard human stuff like extra skill points and an extra feat and freebie multiclassing. Knock yourself out.

MUSIC STYLE

Music style is like a whole-party class. It defines your strengths as a group based on what kind of music you play. Before you get any further into individual character creation, think as a group first. What kind of music will you be playing? What kind of tunes will you be unleashing on the world? Different styles grant different bonuses to band members. The list of musical styles includes:

BUBBLEGUM:	+1 style bonus to perform catchy songs.
ELECTRONICA/RAVE:	+1 style bonus to perform dance songs.
HIP-HOP:	+1 to Reflex saves.
METAL:	+1 style bonus to perform power songs.
PUNK:	+1 to Fortitude saves.
PROGRESSIVE:	DR 1 against bored vibes.
ROCK:	+1 style bonus to perform radio-friendly songs.

You might also consider some non-rockin' options like country, R&B, world, swing, or "jazz odyssey." You could even decide that your band is going to be a combination of styles that doesn't easily fit a category. Okay, whatever, but you don't get any bonuses for that. This game is about rocking and topping the charts. You do yourself no favors playing weird stuff that doesn't fit a radio format.

CLASSES

Classes in *Hijinx* are the instrument your character plays. When you make your character, think about what you've always wanted to do in a band. Your group will work best if you have a mix of classes, but don't worry too much right now. Your band might turn out with three drummers and a bassist. That's cool. Rock 'n' roll isn't about following rules, man.

Your class determines your proficiencies. So if you take a level of guitar, you're proficient with guitar. If you want to be proficient with a different instrument, multiclass.

WHAT IT ALL MEANS

Check here if you don't understand a category in the class descriptions below.

Abilities: This is what ability scores are most helpful for this class.

Cool Die: This is like Hit Dice in almost every way. Except much cooler. At first level, you have maximum cool points plus your Intelligence modifier.

Skills: This section works just like it does in D&D. Remember to add one skill point at each level because you're human.

Class Table: This chart shows how your character improves as he or she picks up new levels. This works just like you'd expect it to from D&D, with the exception of Defense.

Defense: This is built-in Armor Class. In *Hijinx* it's called developing a thick skin.

Range: Unlike D&D, *Hijinx* makes no distinction between melee and ranged "attacks." Music affects people who hear it, close or far away. Some instruments carry farther than others, however, and that range is reflected in your class choice. Horns, for instance, can be heard all over the place, while a DJ's record scratching can only really be heard if you're standing practically next to the guy. Don't worry too much if your range is short. Think of it as your acoustic range. A better Constitution, better instruments, and a few feats can help. Also, speakers are made to get your music out there.

Note for numbered special abilities: When a class ability is followed by a number such as Blow Off and Blow Off 2, the effects do not stack. The later ability supercedes the earlier one.

VOCALIST

A vocalist's voice is her instrument of choice. Vocalists *are* their instruments, so they're ready to go almost anywhere. These singers often take lead when no one else has a good reason to. They can take more knocks from the crowd, and their abilities give them bonuses to lead.

Abilities: Charisma is vital for a vocalist. It helps you hit more often and increases your vibes when you do hit. Intelligence is also useful to increase your cool points, since you're probably going to be up front, taking a lot of bad vibes.

Cool Die: d12

CLASS SKILLS

The vocalist's class skills (and the key ability for each skill) are Animal Empathy (Cha), Appraise (Int), Bluff (Cha), Diplomacy (Cha), Disguise (Dex), Drive (Dex), Gather Information (Cha), Innuendo (Wis), Intimidate (Str), Jump (Str), Listen (Wis), Pep Talk (Wis), Read Lips (Int), Scram (Con), Speak Language, Spot (Wis), Use Rope (Dex).

Skill Points at 1st level: (4 + Int modifier) × 4.
Skill Points at each additional level: 4 + Int modifier.

CLASS FEATURES

These are the class features of a vocalist.

Range: 30 feet + 5 feet per point of Constitution modifier.

Vibes: This is how many points of vibes you can send with your voice.

Backup bump: If you are not the lead vocalist, you may attempt to aid another as a free action if the lead is also using vocals. You may use this ability once per song.

Blow Off: You can ignore the first 10 points of bad vibes from unspotted targets directed at you in a set when you take lead.

A Capella Knockout: At 3rd level, once per round, but no more than once per level per day, you can attempt to stun a target with your voice. You must declare you are using a stun attempt before making the perform roll. An opponent hit by the attempt must make a Will saving throw (DC 10 + one-half your level + Strength modifier) and receives normal vibes. If the saving throw fails, the target is stunned for 1 round. A stunned person can't act, has no Wisdom bonus to Defense, and all perform attempts against that target are at +2.

Rey Lewis

TABLE 2-1: THE VOCALIST

Level	Base Perform Bonus	Defense	Fort Save	Ref Save	Will Save	Vibes	Special
1	+1	+2	+1	+0	+2	1d6	Backup bump
2	+2	+2	+1	+0	+3	1d6	Blow off
3	+3	+2	+2	+1	+3	1d6	A capella knockout
4	+3	+3	+2	+1	+4	1d8	
5	+4/+1	+3	+3	+1	+4	1d8	Blow off 2
6	+5/+2	+3	+3	+2	+5	1d8	Signature sound
7	+6/+3	+4	+3	+2	+5	1d10	
8	+6/+3	+4	+4	+2	+6	1d10	Like you mean it
9	+7/+4/+1	+4	+4	+3	+6	1d10	
10	+8/+5/+2	+5	+5	+3	+7	1d12	Blow off 3

Blow Off 2: When taking lead, you ignore the first 30 points of bad vibes from unspotted targets directed at you in a set.

Signature Sound: You have developed a vocal style that is distinct and easily identifiable. No target can get a cover bonus from your perform attempts.

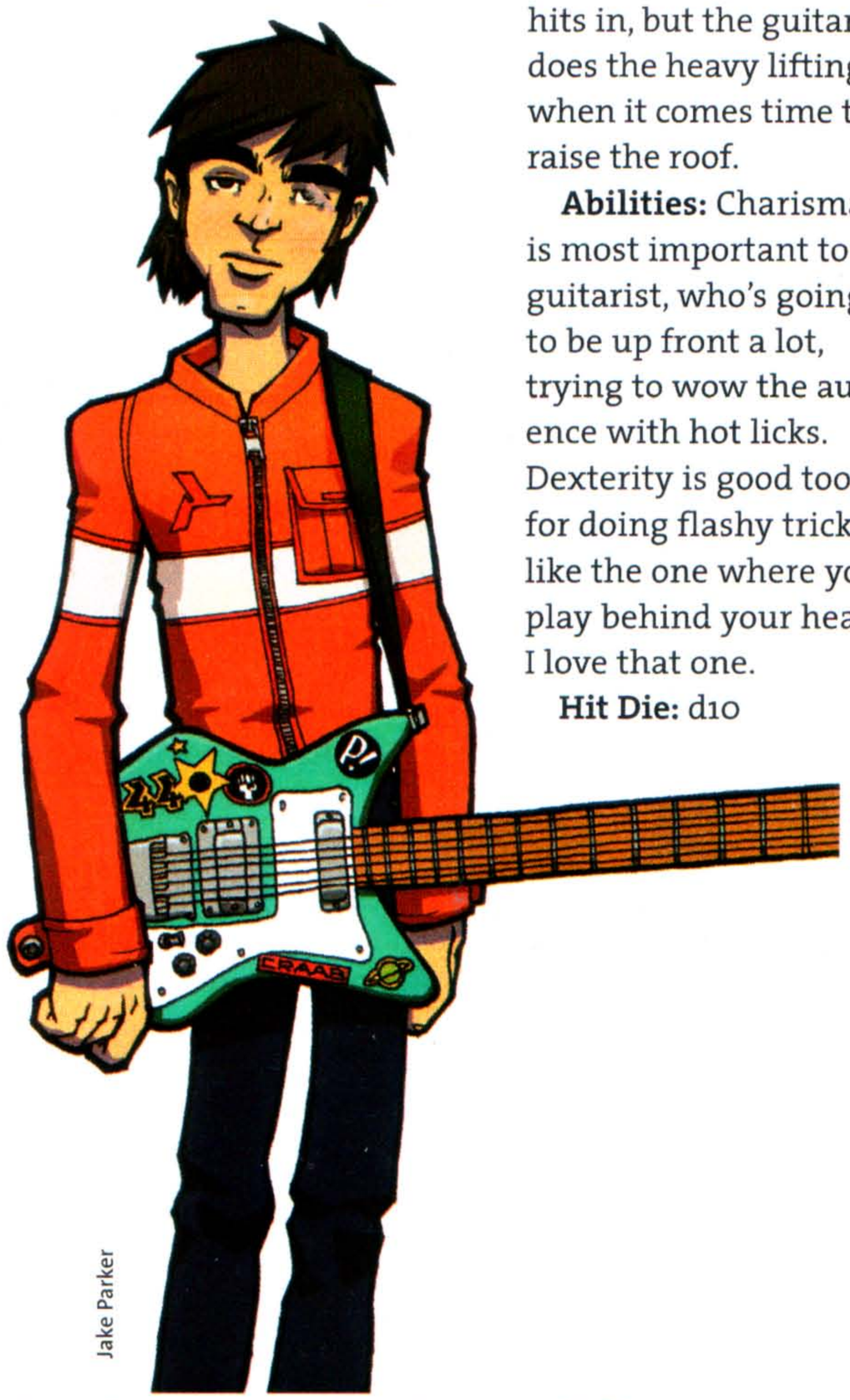
Blow Off 3: You can ignore all bad vibes from unspotted targets when you take lead.

GUITARIST

The guitarist is right next to the vocalist, washing the crowd with virtuoso finger work. The vocalist gets more hits in, but the guitarist does the heavy lifting when it comes time to raise the roof.

Abilities: Charisma is most important to a guitarist, who's going to be up front a lot, trying to wow the audience with hot licks. Dexterity is good too for doing flashy tricks like the one where you play behind your head. I love that one.

Hit Die: d10



Jake Parker

CLASS SKILLS

The guitarist's class skills (and the key ability for each skill) are Bluff (Cha), Disable Device (Int), Drive (Dex), Escape Artist (Dex), Innuendo (Wis), Jump (Str), Scram (Con), Sleight of Hand (Dex), Spot (Wis).

Skill Points at 1st level: (2 + Int modifier) × 4.
Skill Points at each additional level: 2 + Int modifier.

CLASS FEATURES

These are the class features of a guitarist.

Range: 30 feet + 5 feet per point of Constitution modifier.

Guitar Solo: In one song per set, you just go nuts. When your focus is adjacent to a target that is in your range, you deal double vibes.

Special Face: When you're really into it, you make this face like you're really concentrating. The fans go wild. Add your level to any good vibes that fan club members give to the band.

Hot Lick: Add +2 to vibes when playing guitar.

Hot Lick 2: Add +4 to vibes when playing guitar.

Wailin' Solo: In one song per set, take the spotlight with a stunning solo. When your focus is adjacent to a target that is in your range, you deal triple vibes.

Hot Lick 3: Add +6 to vibes when playing guitar.

Guitar God: You can do flash as a free action (see Sleight of Hand in Track 3: That Thing You Do).

BASSIST

The crowd might go wild for the vocal riffs and screaming guitar solos, but song after song, their butts are all shaking to what you're putting out, dig? You don't get a lot of glory, but you know your job: laying down a rhythm and staying cool under pressure.

Abilities: Wisdom is most useful for a bass player, helping you stay out of the line of fire, and honing your observation skills. Intelligence also helps, offsetting your low skill points and giving you a little bump on cool points.

Hit Die: d8

TABLE 2-2: THE GUITARIST

Level	Base Perform Bonus	Defense	Fort Save	Ref Save	Will Save	Special
1	+1	+1	+0	+2	+1	Guitar solo
2	+2	+1	+0	+3	+1	
3	+3	+2	+1	+3	+2	Special face
4	+4	+2	+1	+4	+2	Hot lick
5	+5	+2	+1	+4	+3	
6	+6/+1	+3	+2	+5	+3	Hot lick 2
7	+7/+2	+3	+2	+5	+3	Wailin' solo
8	+8/+3	+3	+2	+6	+4	Hot lick 3
9	+9/+4	+4	+3	+6	+4	
10	+10/+5	+4	+3	+7	+5	Guitar god

CLASS SKILLS

The bassist's class skills (and the key ability for each skill) are Animal Empathy (Cha), Diplomacy (Cha), Knowledge (Int), Move Silently (Dex), Pep Talk (Wis), Read Lips (Int), Scram (Con), Spot (Wis), Swim (Str).

Skill Points at 1st level: (2 + Int modifier) × 4.
Skill Points at each additional level: 2 + Int modifier.

CLASS FEATURES

These are the class features of a bass player.

Range: 15 feet + 5 feet per point of Constitution modifier.

Good Vibes: When playing bass, you can return 1d8 + your level in cool points to a target. The target of the good vibes must be within your range. You can do this a number of times per set equal to 1 + your Intelligence modifier (minimum 1).

Great Vibes: As Good Vibes, but the cool returned is 2d8 + your level.

Infectious Groove: When playing bass, all vibes you deal to a single target affect adjacent targets too.

Moby Vibes: As Good Vibes, but the cool returned is 3d8 + your level.

Oh Well: You can shrug off active bad vibes. You have DR 2 from active bad vibes.

Whatever: You can shrug off passive bad vibes. You have DR 2 from passive bad vibes.

Nevermind: You've reached a point where you're so mellow, opponents have a hard time bringing you down at all. You have DR 4 from all bad vibes..

DRUMMER

You may be a little unfocused, but you're relentless with the rapid-fire beats. Bad things happen to drummers sometimes, but they usually come out okay. Drummers help the band stay together and on the beat. They can multitask pretty well, and can pick up the pace when things get slow.

Abilities: Charisma will help you the most, giving you a leg up from the multiple instruments you're trying to play at the same time. Wisdom will help you stay frosty behind the drum set with a better Defense and help you see what's going on around you, helping you keep everyone together.

Hit Die: d6

Stan Shaw

TABLE 2-3: THE BASSIST

Level	Base Perform Bonus	Defense	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	+2	Good vibes
2	+1	+2	+3	+3	+3	
3	+2	+3	+3	+3	+3	Great vibes
4	+3	+3	+4	+4	+4	Infectious groove
5	+3	+4	+4	+4	+4	Moby vibes
6	+4	+4	+5	+5	+5	Oh well
7	+5	+5	+5	+5	+5	
8	+6/+1	+5	+6	+6	+6	Whatever
9	+6/+1	+6	+6	+6	+6	
10	+7/+2	+6	+7	+7	+7	Nevermind

CLASS SKILLS

The drummer's class skills (and the key ability for each skill) are Animal Empathy (Cha), Balance (Dex), Climb (Str), Craft (Int), Disable Device (Int), Disguise (Dex), Escape Artist (Dex), Hide (Dex), Intimidate (Str), Jump (Str), Scram (Con), Sleight of Hand (Dex), Read Lips (Int), Search (Int), Spot (Wis), Swim (Str).

Skill Points at 1st level: (4 + Int modifier) × 4.
Skill Points at each additional level: 4 + Int modifier.

CLASS FEATURES

These are the class features of a drummer.

Range: 40 feet + 5 feet per point of Constitution modifier.

Ambidexterity: You get the Ambidexterity feat for free.

Extra Instrument: You also get the Extra Instrument feat because drummers are always hitting about 3 or 4 different things at once.

Lay Down a Rhythm: For the duration of one song, all band members get a +1 morale bonus to perform attempts. This ability works once per set.

Stay Together: Once per set, you can move any or all other band member's focuses to anywhere within your area of effect.

One-Man Band: You get this feat too.

Like You Mean It: Once per song you can double your range.

Drum Solo: In one song per set, you just go nuts. When your focus is adjacent to a target that is in your range, you deal double vibes.

KEYBOARDIST

This is most likely a synthesizer (or two or three) but it also can be a pure acoustic piano. You could even play a harpsichord, but we wouldn't recommend it. A keyboardist fills in gaps and rounds out performances with smooth sounds and constant play. While other instruments might jump in or fade back, the keys are always playing, providing a counterpoint to guitar or a constant backdrop to the whole show.

Abilities: Intelligence will help you out the most, and powers many of your class abilities. Wisdom is also helpful for you to stay on top of all the action and see where to pitch in.

Hit Die: d6

CLASS SKILLS

The keyboard player's class skills (and the key ability for each skill) are Animal Empathy (Cha), Balance (Dex), Bluff (Cha), Climb (Str), Diplomacy (Cha), Disable Device (Int), Drive (Dex), Gather Information (Cha), H4XXor (Int), Hide (Dex), Knowledge (Int), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Pep Talk (Wis), Scram (Con), Sleight of Hand (Dex), Read Lips (Int), Speak Language, Spot (Wis), Use Rope (Dex).

TABLE 2-4: THE DRUMMER

Level	Base Perform Bonus	Defense	Fort Save	Ref Save	Will Save	Special
1	+1	+1	+0	+1	+1	Ambidexterity, extra instrument
2	+2	+2	+0	+1	+1	Lay down a rhythm
3	+3	+2	+1	+2	+2	
4	+4	+3	+1	+2	+2	Stay together
5	+5	+3	+1	+3	+3	
6	+6/+1	+3	+2	+3	+3	One-man band
7	+7/+2	+4	+2	+3	+3	Like you mean it
8	+8/+3	+4	+2	+4	+4	
9	+9/+4	+5	+3	+4	+4	
10	+10/+5	+5	+3	+5	+5	Drum solo

Skill Points at 1st level: (8 + Int modifier) × 4.
Skill Points at each additional level: 8 + Int modifier.

CLASS FEATURES

These are the class feature of a keyboard player.

Range: 20 feet + 5 feet per point of Constitution modifier.

Feelin' Groovy: Once per set, as a standard action, you can add a musical bonus to any band member's Defense equal to your Intelligence modifier. For instance, if your Intelligence modifier is +3, you may add +3 to Defense.

Background Noise: You've learned to be unobtrusive with your keyboard, so that people forget you're there. When active, no one in the audience will send bad vibes at you. This lasts until you reassert your presence by making a perform attempt on a target. You can use this ability once per set.

Good Vibes: When playing keys, you can return 1d8 + your level cool points to a target. The target of the good vibes must be within your range. You can do this a number of times per set equal to 1 + your Intelligence modifier (minimum 1).

Pick Up Slack: If a band member gets bummed, the keyboardist can cover for his or her absence by taking an extra partial action each round for the rest of the set.

On The One: As a free action, once per set, you can instantly move one other band member's focus to a square adjacent to your focus.

Background Noise 2: As Background Noise, but if you make a perform action, it remains active until the end of the song.

Great Vibes: As Good Vibes, but the cool returned is 2d8 + your level.

Keyboard Solo: In one song per set, you just go nuts. When your focus is adjacent to a target that is in your range, you deal double vibes.

Second Deck: For the duration of one song, you can have two focuses, moving and dealing vibes individually. Both focuses perform with all your bonuses.

DJ

A DJ can scratch and spin records to provide music samples and beats, filling out a band's sound. DJs do a little bit of keeping the beat, but their greatest asset is their electronic variety of sounds. Where a keyboard player imitates and manipulates instrumental sound, a DJ plays with every other kind of noise in the world, recombining things in fun, unexpected ways.

Abilities: Intelligence capitalizes on your strengths, giving you plenty of opportunities to capitalize on

Kyle S. Hunter

TABLE 2-4: THE KEYBOARDIST

Level	Base Perform Bonus	Defense	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	+0	Feelin' groovy
2	+1	+2	+3	+3	+0	Background noise
3	+1	+3	+3	+3	+1	Good vibes
4	+2	+3	+4	+4	+1	Pick up slack
5	+2	+4	+4	+4	+1	On the one
6	+3	+4	+5	+5	+2	Background noise 2
7	+3	+5	+5	+5	+2	Great vibes
8	+4	+5	+6	+6	+2	
9	+4	+6	+6	+6	+3	Keyboard solo
10	+5	+6	+7	+7	+3	Second Deck

skills. After 3rd level, Dexterity can do double duty, adding to perform attempts and bumping up some key skills.

Cool Die: d4

CLASS SKILLS

The DJ's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Disable Device (Int), Disguise (Dex), Drive (Dex), Escape Artist (Dex), H4XXor (Int), Innuendo (Wis), Knowledge (Int), Listen (Wis), Move Silently, (Dex), Open Lock (Dex), Pep Talk (Wis), Scram (Con), Sleight of Hand (Dex), Read Lips (Int), Search (Int), Spot (Wis), Use Rope (Dex).

Skill Points at 1st level: (8 + Int modifier) × 4.
Skill Points at each additional level: 8 + Int modifier.

Rey Lewis

CLASS FEATURES

These are the class features of a DJ.

Range: 10 feet + 5 feet per point of Constitution modifier.

Sample: As a standard action, you can record sounds and play them on the fly. You can capture and reuse any vibes roll that occurred within your area of effect since your last action. For instance, if your guitarist scored a critical hit with a perform attempt and did 22 points of vibes to an opponent, and your area of effect overlapped with his, you could "sample" those 22 points, and use them again on another target. The sample must be used the round it was recorded, or the following one. Once used, the vibes are gone.

Tricky: You can substitute Dexterity for Charisma for performance purposes.

Sneak Up: DJs have so many options, they can totally catch listeners off guard. When you and another band member flank a target, you may deal extra vibes when you hit.

Special Effect: At 5th, 7th, 9th, and 10th levels, a DJ can choose one effect from the following list:

Line Up: At will, you can change your area of effect to a line with double your range.

Peripheral Envision: At will, you can change your area of effect to a 180-degree semicircular burst.

Drop A Beat: At will, you can change your area of effect to a full 360-degree burst. The diameter of the burst is equal to your range. The burst centers on your focus to begin with, but deviates like a grenade (*Player's Handbook* page 138).

Everybody Get Down: At will, you can change your area of effect to a full 360-degree burst centered on your focus. The diameter of the burst is half your range. You affect all spotted targets within the burst.

HORN PLAYER

You can play all manner of wind-powered instruments. Normally, this will be something like trumpets, trombones, and saxophones, but it also includes more specialized instruments such as bagpipes or penny whistles. You are the range monster. There's not much of anywhere that people can't hear your music when you're really trying.

TABLE 2-5: THE DJ

Level	Base Perform Bonus	Defense	Fort Save	Ref Save	Will Save	Special
1	+0	+1	+1	+1	+2	Sample
2	+1	+2	+1	+1	+3	Sneak up +1d6
3	+2	+2	+2	+2	+3	Tricky
4	+3	+3	+2	+2	+4	Sneak up +2d6
5	+3	+3	+3	+3	+4	Special effect
6	+4	+3	+3	+3	+5	Sneak up +3d6
7	+5	+4	+3	+3	+5	Special effect
8	+6/+1	+4	+4	+4	+6	Sneak up +4d6
9	+6/+1	+5	+4	+4	+6	Special effect
10	+7/+2	+5	+5	+5	+7	Special effect

Abilities: Constitution really improves on your best feature, so pump it up. Charisma also helps drive it home once you've got it out there.

Hit Die: d6

CLASS SKILLS

The horn player's class skills (and the key ability for each skill) are Animal Empathy (Cha), Appraise (Int), Balance (Dex), Climb (Str), Diplomacy (Cha), Disguise (Dex), Hide (Dex), Innuendo (Wis), Intimidate (Str), Listen (Wis), Scram (Con), Search (Int), Speak Language, Spot (Wis), Swim (Str), Use Rope (Dex).

Skill Points at 1st level: (4 + Int modifier) × 4.

Skill Points at each additional level: 4 + Int modifier.

CLASS FEATURES

These are the class features of a horn player.

Range: 50 feet + 5 feet per point of Constitution modifier.

Wall of Sound: As a full-round action once per set you can affect all targets in a rectangular area 30 feet long and 20 feet wide when playing a trumpet or trombone. Your focus must be adjacent to the 20 foot side.

Horn Solo: In one song per set, you bring down the house with a stunning solo. When your focus is adjacent to a target that is in your range, you deal double vibes.

Sultry Tone: When playing a saxophone, as a perform action, all members of the opposite sex (or who would otherwise find you attractive) in your range must make a Will saving throw (DC 10 + one half your level + plus Charisma modifier). Those who fail stop sending bad vibes.

Wall of Sound 2: As a full-round action once per song you can affect all targets in a rectangular area 60 feet long and 20 feet wide when playing a trumpet or trombone. Your focus must be adjacent to the 20 foot side.

Sultry Tone 2: As Sultry Tone, but members of any sex must make a Will save.

Wall of Sound 3: As a full-round action you can affect all targets in a rectangular area 90 feet long and 30 feet wide when playing a trumpet or trombone. Your focus must be adjacent to the 30 foot side.

Bring Down the House: As a perform action once per set, you can affect all targets in the room when playing any horn, whether or not you've spotted them.

MULTICLASS CHARACTERS

Multiclassing is a matter of a character picking up a different instrument and starting to learn it. It works exactly like multiclassing in D&D, but you never need to worry about an XP penalty. After you multiclass, your range is determined by the instrument you're using. So, if you're a multiclass bassist/guitarist with a 10 Con, your range is 15 feet when playing a bass and 30 feet when playing a guitar.

Stan Shaw

TABLE 2-6: THE HORN PLAYER

Level	Base Perform Bonus	Defense	Fort Save	Ref Save	Will Save	Special
1	+0	+1	+2	+1	+0	Wall of sound
2	+1	+2	+3	+1	+0	Horn solo
3	+2	+2	+3	+2	+1	Sultry tone
4	+3	+2	+4	+2	+1	Wall of sound 2
5	+3	+3	+4	+3	+1	
6	+4	+3	+5	+3	+2	
7	+5	+3	+5	+3	+2	Sultry tone 2
8	+6/+1	+4	+6	+4	+2	Wall of sound 3
9	+6/+1	+4	+6	+4	+3	
10	+7/+2	+4	+7	+5	+3	Bring down the house

TRACK 3:

THAT THING YOU DO

Superstar Deejay

Table 3–1: Skills lists skills available to *Hijinx* characters. Note that some key abilities might not correspond with D&D standards. See skill descriptions below for details.

NPC SKILLS

The following skills are available to NPCs, but never PCs:

FORGERY
REPAIR
WILDERNESS LORE

SKILL DESCRIPTIONS

If a *Hijinx* skill works differently than in the *Player's Handbook*, or if it doesn't exist there, we explain the finer points here. If it doesn't work differently, we didn't bother to rehash it here.

Animal Empathy: In addition to the things Animal Empathy normally lets you do, the *Hijinx* version lets you understand what animals are saying when they tug on your pants leg or jump up and down excitedly. This skill also encompasses everything you would do with the Handle Animal or Ride skills in a standard d20 game.

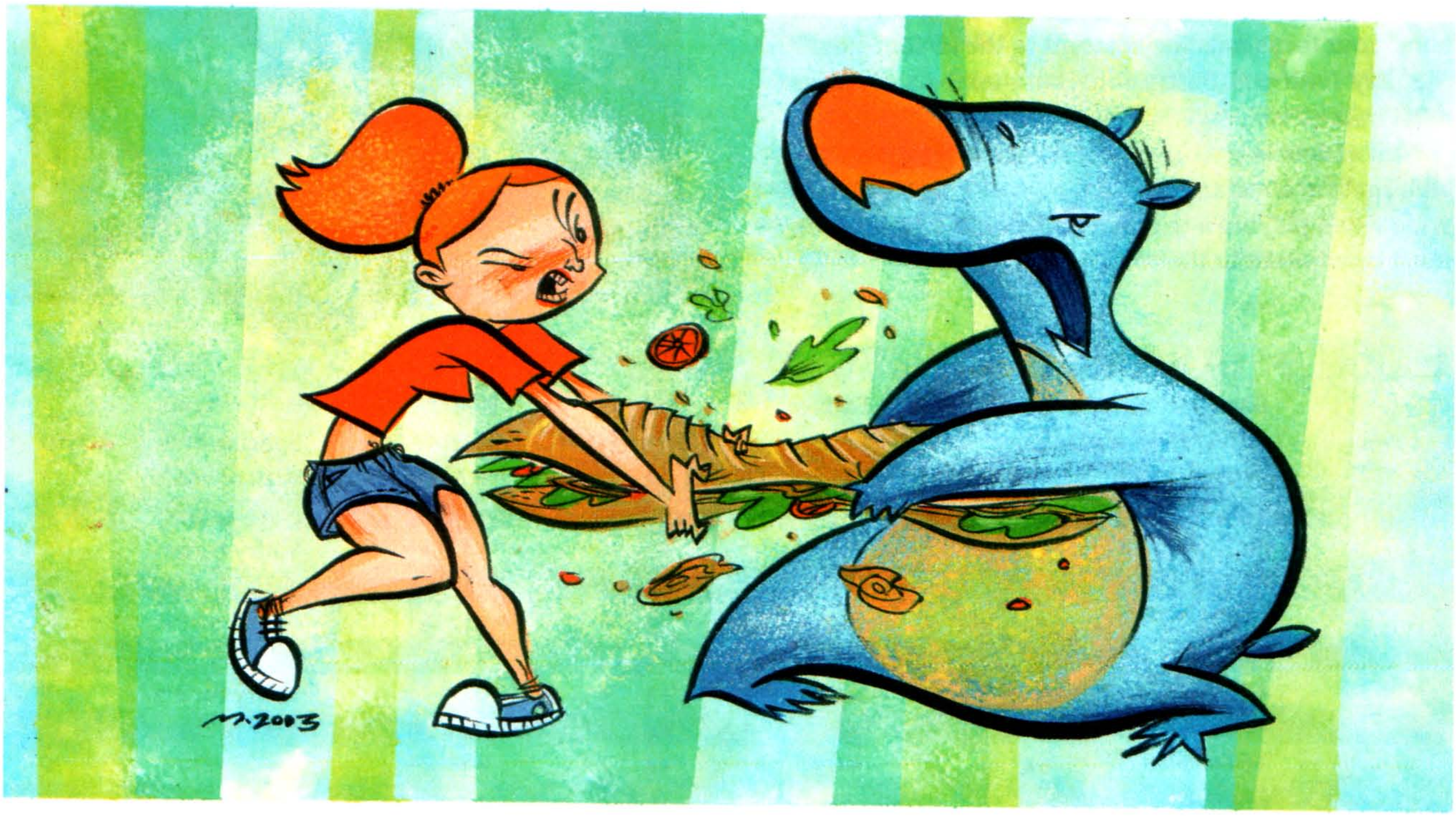
When deciding how hard it is to interpret an animal's behavior, think about how many words you need to get it across to another human. Simple ideas are two words, usually a noun and a verb, or a noun and an adjective. Involved ideas are no more than three words, usually including a second noun or even a preposition. Complex ideas can be up to four words and typically involve at least two nouns, and some not-easily-pantomimed verb. Animals cannot attempt to convey any idea more complex than that.

DC Idea Complexity

10	2-word simple ideas (follow me, viscount bad)
15	3-word involved ideas (Rufus in danger, monster behind you)
20	4-word complex ideas (gas leaking under door, Rufus trapped in cellar)

Bluff: You can't use Bluff to feint in combat, because there is no combat. Otherwise, it works like the book says it does.

Craft: Craft has no subcategories. Ranks in Craft represent your general artsy craftsiness, which allows you to do all kinds of stuff. The primary usefulness of the Craft skill is



C. Scott Morse

making T-shirts and merchandise and selling them at your shows. When you're just starting out and nobody wants to pay you to perform, selling crap with the band's name on it is a handy source of income.

Our system is a lot less complicated than the one in the *Player's Handbook*. Make your Craft check against DC 10. For every 1 point over 10, multiply the amount by $5. That's how much cash you make. So if your Craft check result is 15, you make $25. If you check result is 10 or less, you don't lose money, you just don't make any.

Disable Device: This skill lets you take things apart. It's especially useful for disabling electronic security systems and cameras.

Disguise: This skill is mostly useful during hijinx (see Track 6). It's Dexterity based because you usually have very little time to pull off a disguise when you're being chased around the manor house.

Drive: Everybody can turn the ignition and drive around in a car. Ranks in this skill let you do tricky things like jumps and high-speed chases with cars, boats, motorcycles, or any vehicle that works on a similar premise. This doesn't cover more complicated vehicles like airplanes, helicopters, or experimental machinery.

Forgery: This skill is only available to NPCs. Only a villain would do something rotten like this, not good, well meaning, rock 'n' roll kids. Use Search to spot a forgery if one comes up.

Gather Information: This skill allows you to pick up information about a venue, including inside info on what kind of music a judge likes to hear. This information is very helpful when planning a music set (see Performance in Track 6: Rocking the House).

H4XX0R: This is "hacking" if you don't read 1337. This skill is basically Gather Information with a computer. It lets you do research and scope people out on the 'Net.

TABLE 3-1: SKILLS

Skill	Voc	Gui	Bas	Dru	Key	DJ	Hor
Animal Empathy (Cha)	•	X	•	•	•	X	•
Appraise (Int)	•	X	X	X	X	•	•
Balance (Dex)	X	X	X	•	•	•	•
Bluff (Cha)	•	•	X	X	•	•	X
Climb (Str)	X	X	X	•	•	•	•
Craft (Int)	X	X	X	•	X	•	X
Diplomacy (Cha)	•	X	•	X	•	X	•
Disable Device (Int)	X	•	X	•	•	•	X
Disguise (Dex)	•	X	X	•	X	•	•
Drive (Dex)	•	•	X	X	•	•	X
Escape Artist (Dex)	X	•	X	•	X	•	X
Gather Information (Cha)	•	X	X	X	•	X	X
H4XX0R (Int)	X	X	X	X	•	•	X
Hide (Dex)	X	X	X	•	•	X	•
Innuendo (Wis)	•	•	X	X	X	•	•
Intimidate (Str)	•	X	X	•	X	X	•
Jump (Str)	•	•	X	•	X	X	X
Knowledge (Int)	X	X	•	X	•	•	X
Listen (Wis)	•	X	X	X	•	•	•
Move Silently (Dex)	X	X	•	X	•	•	X
Open Lock (Dex)	X	X	X	X	•	•	X
Pep Talk (Wis)	•	X	•	X	•	•	X
Read Lips (Int)	•	X	•	•	•	•	X
Scram (Con)	•	•	•	•	•	•	•
Search (Int)	X	X	X	•	X	•	•
Sense Motive (Wis)	X	X	X	X	X	X	X
Sleight of Hand (Dex)	X	•	X	•	•	•	X
Speak Language (None)	•	X	X	X	•	X	•
Spot (Wis)	•	•	•	•	•	•	•
Swim (Str)	X	X	•	•	X	X	•
Use Rope (Dex)	•	X	X	X	•	•	•

• = class skill, X = cross-class skill

Innuendo: In addition to the stuff Innuendo normally does, it also helps you communicate with the band during a set when you can't really talk.

If you want to propose a change to your set list in the middle of a set, or point out a target to a fellow band member, make a successful DC 10 Innuendo check to communicate your message effectively. Note that this does not mean what you propose happens. This just allows you to make the suggestion with a raised eyebrow or meaningful glance. Further Innuendo checks can continue the "conversation," but a failed check ends it. Anyone can try an Innuendo check, but no retries are allowed.

Intimidate: Intimidate is Strength based because big, strong people are more intimidating.

Jump: Might as well jump. Go ahead, jump.

Knowledge: Knowledge has no subcategories. Ranks in Knowledge represent your general booksmarts, in which case you know all kinds of stuff. This skill never covers areas that are only available as NPC skills. Your GM will be the final arbiter of whether or not some question involves booksmarts.

Open Lock: This skill requires no special tools. You'll probably be using hairpins or credit cards to pop locks, which work just fine.

Pep Talk: This is similar to the Heal skill. A successful DC 15 Pep Talk check restores the Pep Talker's level in cool points. You can make only one attempt per character in each session.

Read Lips: In addition to normal benefits, if you have 5 ranks in this skill, you gain a +2 synergy bonus to perform attempts when you must lip sync your music.

Repair: This skill is only available to NPCs. Machines only break down as heavy-handed plot devices. This requires you to go into town to find an NPC who can fix the van/Ferris wheel/wheat thresher/what-have-you.

Scram: This skill is used when running away from villains or a horde of fans (see Running in Track 6).

Search: In addition to all the normal things Search does, You also use it to pick out forgeries if a villain is trying to pass one off on you.

Sense Motive: Nobody has this as a class skill. You kids are terrible judges of character.

Sleight of Hand: This lets you palm objects, hide small things, plant objects on other people, and do cheap magic tricks. Theoretically, this skill could also be used to pick someone's pocket, but only a shady no-goodnik would try something like that, which you aren't (though an NPC might be).

Sleight of Hand is also good for flash, stage tricks that impress the audience through showiness. Flash is a standard action. Make a successful Sleight of Hand check opposed by an opponent's Sense Motive check. If successful, your next perform attempt against a single target ignores his or her natural Defense bonus. The perform attempt must be made within the same song as the flash.

Speak Language: The world is full of many different fascinating languages, but for simplicity's sake, we're only going to deal with a few of them. This list is totally unfair to many cultures and ethnic groups, including some of the ones that are on it. But if you're getting mad about this kind of thing, what, are you not paying attention? This game hasn't conformed to reality since paragraph one. Why are you getting all nitpicky now?

English is your native language. After that, you can pick up:

ARABIC	CHINESE
FRENCH	GERMAN
INDIAN	JAPANESE
RUSSIAN	SPANISH

Spot: In addition to Spot's regular job, you use this skill to pick targets out of a crowd at a performance (see Performance in Track 6: Rocking the House).

Swim: Normal Swim rules require you to make a bunch of Swim checks. If you fail then you start making Constitution checks. If you fail again, you have three rounds until you drown.

The only difference here is that instead of drowning, you wash up somewhere away from the rest of the band, probably at the feet of the villain. Or at least a mysterious stranger. Use the downtime to get drinks for everybody until the GM brings you back in.

Use Rope: This skill is useful when tying up villains for the police or setting complex villain traps (see Hijinx in Track 6) which always seem to involve rope.

Wilderness Lore: This skill is available only to NPCs. If you're lost and hungry in the wilderness, a park ranger or an eskimo or somebody will be along pretty soon. It's good form to act worried and pensive like they won't be, though

TRACK 4:

FEATS DON'T FAIL ME NOW!

Feats work just like they do in D&D. You get one at 1st level, another at 3rd, another at 6th, and a final one at 9th level. Since you're a human, you also get an extra feat at 1st level.

Hijinx introduces a new type of feat: Personality. Personality feats represent the broad personality type you fall into, which makes you easy to sum up and conveniently gives you some bonuses. Personality feats can be taken only at 1st level, and a character may have only one personality feat. Only one character in a band may have any specific personality feat at any given time. For instance, a band may contain only one character with The Sensitive One feat, until that character drops out. Then you can get another one.

You can take a feat multiple times only if the feat's description says you can.

NEW FEATS

BETTER SAVING THROW [GENERAL]

One of your saving throws is better.

Benefit: Add a +2 bonus to your Fortitude, Reflex, or Will save. You can take this feat as many times as you want.

BURST OF SOUND [GENERAL]

You can change the shape of your area of effect from a cone to a burst.

Prerequisite: Base Perform Bonus +4 or higher.

Benefit: As a standard action, you may change your area of effect from a cone to a burst with a radius equal to your range. The center of the burst is on your focus.

FASTER FOCUS [GENERAL]

You can move your focus around the room faster, allowing you to get to more targets in less time.

Benefit: Your focus can move at 40 feet as a move action instead of 30 feet.

FAST HANDS [GENERAL]

When you convert an audience member, you can keep going.

Prerequisite: Power Chord.

Benefit: If you reduce a target to 0 cool, you may immediately take an extra perform attempt with the same instrument at the same bonus as the previous one. The new target must be within your current area of effect. You can only get one extra perform attempt this way.

GO GET 'EM TIGER [GENERAL]

You're really good at giving pep talks.

Benefit: You may use the Pep Talk skill twice per character per game session, regardless of failure. This feat may be taken multiple times. Each time allows another possible Pep Talk attempt.

HOOK-UP ACTION [GENERAL]

Pick two skills that seem related for some reason, like Listen and Spot or Jump and Climb or whatever. You're extra good at both of them. Feel free to think up a descriptive name for their relationship like "Alertness" or "Athletic."

Benefit: You get a +2 synergy bonus to checks on each skill. You may take this feat as many times as you want, but it can affect a skill only once. For instance, you couldn't take it for Diplomacy and Bluff and then again for Bluff and Intimidate.

LONGER RANGE [GENERAL]

Through rehearsal, you've managed to build your chops for a larger field of effect when playing.

Prerequisite: Base Perform Bonus +3.

Benefit: You add 5 feet to your range.

D&D FEATS

These feats are conceptually different, but mechanically the same as in the *Player's Handbook*. For the sake of the genre we renamed some of them for you, but otherwise it wasn't worth rewriting all the same words you already own. Make all the appropriate terminology substitutions, and again, everywhere it says "Strength" in D&D, change it to "Charisma" for *Hijinx*.

D&D	HIJINX
Dodge	Good Dancer
Expertise	Rein It In
Improved Critical	Where It Hurts
Improved Two-Weapon Fighting	One-Man Band
Power Attack	Power Chord
Toughness	Too Cool
Two-Weapon Fighting	Extra Instrument
Weapon Focus	Private Lessons

NEVILLE GUPTA: THE EXOTIC ONE
"NAILS" MAHONEY: THE TOUGH ONE
C. Scott Morse
THE MERE MORTALS
SALLY CINNAMON: THE DITZY ONE
JAWAHAR, GOD OF DRUMMERS: THE WACKY ONE

MOUTH HARP [GENERAL]

You can play the harmonica sort of like you know what you're doing.

Benefit: Your vibes with harmonica are 1d4+1 instead of 1d4. Further, if you play a harmonica and take lead, you can change the type of one song during the song as a standard action. For instance, if you saw that a dance song wasn't working after your first round, you could change the song to radio-friendly on your action.

MAD SKILLZ [GENERAL]

Choose a skill. You're really good at it.

Benefit: You get a +3 bonus with all skill checks when using your special skill. You can take this feat multiple times, but its effects do not stack. Each time you take the feat it applies to a new skill.

PEDAL AIR [GENERAL]

When you warm up before taking off, you run much faster.

Benefit: If you spend one round doing nothing (peddling the air) before you make a Scram check, you reduce the chaser's threshold values by 1.

PET [GENERAL]

You have an animal (no larger than a small dog) which hangs around the band. It is of above-average animal intelligence, although it cannot speak and does not have opposable thumbs.

Benefit: A pet can deliver messages, chew through ropes, and fetch small items such as keys or ancient scepters. Pets also have an unerring sense of danger, and can attempt to warn their owners when something bad is happening. (Owners must use the Animal Empathy skill to translate). Finally, a pet always knows who the villain is the moment he or she walks into the room. However, no one pays attention, so it doesn't matter.

RELATED [GENERAL]

You're related to someone else in the band, and that bond lets you share in each other's troubles.

Benefit: This close familial bond grants you the ability to take half the bad vibes from one specified character during one song per set, halving the vibes that character receives. You do not need to choose the song before the set begins. You can take this feat multiple times. Each time it makes you related to another band member.

Special: If two characters take this feat and specify each other as related, they can each halve the bad vibes taken during one song with a DC 20 Will save. For instance, if Julio and Hector are related reciprocally, then they may together pick one song from a set (probably when they notice a crowd member is being particularly difficult). They roll their Will saves at the beginning of the song. Each brother who succeeds at the Will save takes only half the vibes he otherwise would have taken during the song.

SONGWRITER [GENERAL]

You can craft especially good tunes.

Benefit: Choose one type of song. When you take lead for that type of song, you gain +2 to vibes with the song.

SPUNKY PET [GENERAL]

Your pet will attempt to defend you if you're in trouble.

Prerequisite: Pet.

Benefit: Once per session, a pet can grapple a villain for 1d4 rounds by biting the villain's rear, tangling up the villain's hair, or causing something ungainly to fall on him or her. A grappled villain cannot move, attack, or use special abilities, and loses his Wisdom bonus to Defense while trying to get the pet off.

THE ATHLETIC ONE [PERSONALITY]

You're real strong and you usually wear sports clothes.

Benefit: Jump is a class skill. In addition, you gain a +2 innate bonus to Strength.

THE BRAINY ONE [PERSONALITY]

You walk around with textbooks and explain situations with too many syllables. You probably have glasses.

Benefit: Knowledge is a class skill. In addition, you receive a +2 innate bonus with Use Rope skill checks and a +1 innate bonus to Disable Device skill checks.

THE COWARDLY ONE [PERSONALITY]

You're easily freaked out and always ready to run.

Benefit: Hide is a class skill. In addition, you get a +2 innate bonus to Scram checks when running away from a villain because you knew this was going to happen, man. You knew it.

THE DITZY ONE [PERSONALITY]

You're frequently off in your own world, which is just fine, because it's a nicer place than the real world.

Benefit: Animal Empathy is a class skill. In addition, you get a +1 innate bonus to Defense since you're not really paying attention.

THE ETHNIC ONE [PERSONALITY]

You seem all exotic and stuff.

Benefit: You get one extra language and a +3 innate bonus to Diplomacy skill checks thanks to your disarming combination of naivete and suave.

THE SENSITIVE ONE [PERSONALITY]

You have a sensitive artist's soul. No, really.

Benefit: Pep Talk is a class skill. You gain a +1 innate bonus to Gather Information checks. You also gain a +1 innate bonus to perform attempts when taking lead on a soulful song.

THE SEXY ONE [PERSONALITY]

You're totally hot.

Benefit: You're good looking, so you never bothered with skills. Everything you want to buy is 10% cheaper, though.

THE TOUGH ONE [PERSONALITY]

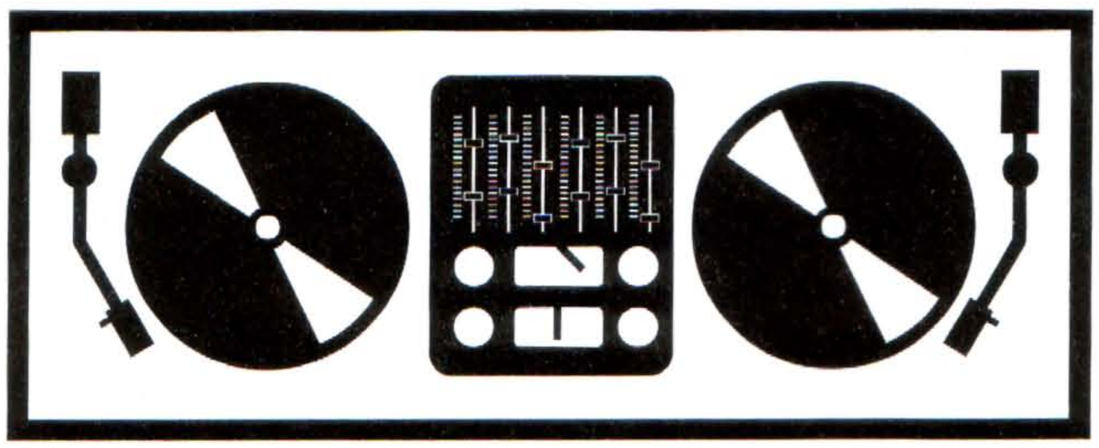
You've got that tribal tat and a pouty look that says you're a bad boy/girl.

Benefit: Intimidate is a class skill. In addition, you get a +1 innate bonus to perform attempts when taking lead on a power song.

THE WACKY ONE [PERSONALITY]

You're just really out there. You might be merely kooky, or if everyone's okay with it, you might not even be technically human. You might be an alien or a big raccoon or a robot. No one seems to think it's strange that you're not human, and you use all the benefits and game mechanics of a human. But it's weird, all right.

Benefit: You gain a +2 innate bonus to a saving throw of your choice because you're strangely resilient. In addition, you get a +1 bonus to perform when taking lead on a novelty song.



OTHER STUFF

Here's the finishing touches on character creation.

HEIGHT, WEIGHT, APPEARANCE

Pick how you want to look. Alternately, roll 1d6 three times on the following table for height, build, and hair color:

Roll	Height	Build	Hair Color
1–2	Taller	Thin	Brunette
3–4	Average	Medium	Blond
5–6	Shorter	Heavy	Redhead

ALIGNMENT

You're good. Everybody's good unless they're villains, in which case they're evil. As good characters, it's your duty to investigate and prevent evil-doing wherever you find it. Since nearly everyone else is also good, they'll understand and appreciate your help. Refreshing, isn't it?

This doesn't mean you can do whatever you want. You'll still get shooed out of an area labeled "Employees Only." But if you attempt to explain yourself, they won't press charges.

TRACK 5:

GETTING IN GEAR

Equipment makes a good band sound even better. Every band starts out with a basic package of equipment that includes mics, cheap amps, and cruddy speakers that are better than nothing (but only a little). Enough to get the point across. Band members must buy their instruments and threads individually, but maybe you can pool your extra money to start with a little better equipment if you're lucky.

STARTING CASH

Consult the chart below to find out how much scratch you start with. Roll the number of dice and multiply by the numbers listed.

CLASS	CASH
Vocalist	3d6
Guitarist	3d6 × 10
Bassist	4d8 × 10
Drummer	6d10 × 10
Keyboards	5d4 × 10
DJ	6d4 × 10
Horn Player	5d6 × 10

If you don't want to fiddle with this, ask the GM if you can just take the used version of your instrument and a lucky shirt as a "standard package" and call it good.

INSTRUMENTS

Used instruments are the kind of instruments you find at garage sales, second-hand music stores, or in your older brother's closet. They work, and they're good for banging around, but they're beginner instruments.

New, decent instruments are the kind you buy new off the shelf. They're in good condition, and they're workhorse instruments that can last you a few years.

New, bitchin' instruments are getting pricey, but you're buying quality. The playability and prestige of these instruments shows through in their performance—and yours.

New, dream instruments are the kind you stare at longingly in the high-class music store window. They're like, the best.

Instrument: The name of the instrument. Duh.

Cost: This is how many dollars one of these instruments costs.

Vibes: This is how many and what kind of dice you roll to deal vibes to the unwashed masses.

Critical: You know how criticals work.

Range Bonus: If an instrument gives you a range bonus, it's listed here in feet.

Type: This is the type of instrument, which might affect a target in different ways.

INSTRUMENT DESCRIPTIONS

Guitar: Your basic six-string.

Bass: A four-string bass guitar.

Doubleneck Bass: This can be played by a bassist with no problem. It's not really that much better, but it looks cool.

Drum Set: A couple of snares, a bass drum, a crash cymbal.

Cymbals: Hi-hat cymbals.

Keyboard: Your basic set of keys with a decent amount of memory and voices.

Turntables: #1 and #2. Comes with a pile of records.

Trumpet/Trombone: These are two different brass instruments, but they basically do the same thing. Cuz, like, if you have a ska band, you might need both.

Alto Sax/Tenor Sax: These are different woodwind instruments that do the same basic thing.

Harmonica: Anybody with a free mouth can play the harmonica. Harmonicas have a range of 20 feet, regardless of who's playing. Harmonicas become slightly more useful when used with the Mouth Harp feat.

Tambourine: Anybody with a free hand can play a tambourine. Tambourines have a range of 30 feet, regardless of who's playing.

THREADS

Threads are a vital part of putting on a good show. They help you look better for one thing. But more importantly, they help you feel better. Wearing the right clothes helps you get into the rock 'n' roll mindset, making it tougher for the critics and cynics to step on your proverbial blue suede shoes. You can wear only one outfit at a time, and one kind of accessory at a time, but you can wear both an outfit and accessory simultaneously.

Cost: This is how much it'll set you back.

Defense Bonus: This measures just how much cooler you'll feel wearing the duds. This stacks with your class Defense bonus.

Maximum Wisdom Bonus: Once you're wearing a gold jumpsuit with your name across the back in spangles, there's a ceiling on just how much Wisdom is seriously going to help your emotional defenses. The more glamorous you look, the harder it is to keep a clear head about the whole thing.

Threads Check Penalty: The more fabulous you look, the harder it is to run around and do physical stuff without ruining it. This penalty applies to Balance, Climb, Disguise, Escape Artist, Hide, Jump, Move Silently, Scram, and Swim checks made while wearing your threads. When you try to do one of these skills in threads and fail, your threads are ruined: torn, dirty, and/or smelly. You lose all benefit from wearing them and must buy new ones. Alternately, you can ignore the penalty, but your threads are automatically ruined. Threads check penalties are cumulative with outfits and accessories.

THREADS DESCRIPTIONS

Lucky Shirt: This is the one thing you know you look good in. It doesn't have to be a shirt. It can be a scarf or a shade of lipstick or ass-kicking boots.

Cool Outfit: This is a whole ensemble that matches and looks good together and makes you look good.

TABLE 5-1: INSTRUMENTS

Instrument	Cost	Vibes	Critical	Range Bonus	Type
Used					
Guitar	100	1d10	19–20/×2	+0	String
Bass	100	1d8	×3	+0	String
Drum Set	200	1d8	×2	+5	Percussion
Cymbals	50	1d6	×2	+0	Percussion
Keyboard	100	1d6	×4	+0	Electronic
Turntables	150	1d8	×2	+0	Electronic
Trumpet/trombone	80	1d8	×2	+5	Wind
Alto/tenor sax	75	2d4	×2	+0	Wind
New, decent					
Guitar	500	1d10	19–20/×2	+5	String
Bass	500	1d8	×3	+5	String
Drum Set	750	1d8	×2	+10	Percussion
Cymbals	200	1d6	×2	+5	Percussion
Keyboard	500	1d6	×4	+5	Electronic
Turntables	650	1d8	×2	+5	Electronic
Trumpet/trombone	400	1d8	×2	+10	Wind
Alto/tenor sax	350	2d4	×2	+5	Wind
Tambourine*	5	1d3	×2	+0	Percussion
Harmonica*	10	1d4	×2	+0	Wind
New, bitchin'					
Guitar	2,000	2d6	19–20/×2	+10	String
Bass	2,000	1d10	×3	+10	String
Doubleneck Bass	2,500	2d4	×3	+15	String
Drum Set	4,000	1d10	×2	+15	Percussion
Cymbals	1,000	1d8	×2	+10	Percussion
Keyboard	1,200	1d8	×4	+10	Electronic
Turntables	2,500	1d10	×2	+10	Electronic
Trumpet/trombone	1,500	1d10	×2	+20	Wind
Alto/tenor sax	1,500	2d6	×2	+10	Wind
New, dream					
Guitar	10,000	2d6	18–20/×2	+20	String
Bass	8,000	1d12	×3	+20	String
Drum Set	14,000	1d10	×3	+30	Percussion
Cymbals	3,000	1d8	×2	+25	Percussion
Keyboard	7,000	2d4	×4	+15	Electronic
Turntables	9,000	1d12	×2	+10	Electronic
Trumpet/trombone	4,000	1d12	×2	+40	Wind
Alto/tenor sax	4,000	2d6	×2	+30	Wind

**see item listing for special rules*

Glam Outfit: This is stage clothing and hair and make-up and everything. The entire band might even be co-ordinated at this point.

Total Rock 'n' Roll Look: Sequined jumpsuits, live snakes, dental floss, anything outrageous and appealing falls into this category. This will only look good on stage. Off stage you look sort of ridiculous. It's probably not even all that comfortable. But in the lights, you look like royalty, baby.

Funky Jewelry: Again, this isn't strictly jewelry. It can be a big amulet or a hair clip or an eyebrow ring. Whatever it is, it's distinctive and attention-getting.

Awesome Jewelry: Like funky jewelry, but more flashy and expensive. And more of it.

Ears For Hats: You know that's where it's at.

CHANGING OUT OF THREADS

In case it's important, it'll take you one round per point of Defense bonus to get out of your threads and into normal clothes. The exception is ears for hats, which pop right off.

EQUIPMENT

To boost your range, increase your perform bonus, or spin some effects into the mix, you'll eventually want to spend your hard-earned cabbage on better equipment than the bargain basement stuff you started out on. The initial outlay of cash for equipment also covers roadies and tech guys to schlep it around and make it work.

EQUIPMENT DESCRIPTIONS

Amps: Amps give you bonuses to hit. Amps come in three sizes: +1, +2, or +3. Each level of amp corresponds to a speaker size. If you use a bigger amp than its corresponding level of speaker, you'll blow out the speaker at the end of the set. An amp works for only one band member.

Monitors: Monitors let you know how you're doing. With decent monitors, you don't have to hustle your focus back to the stage to send good vibes to fellow band members. You can shift your focus immediately to the monitor and commence sending good vibes to your krew.

Speakers: Speakers allow you to start your focus wherever a speaker is, and can give you an initial boost on your first round of playing. The boost depends on how big the speaker is. Unlike amps, one set of speakers can work for everyone in the band.

Normal Speakers: This set of speakers fits in your van.

Big Speakers: These speakers are big enough that you need roadies and union guys to haul them around and set them up. Your focus can start up to 30 feet away from big speakers.

Giant Speakers: These speakers are bigger than you. They totally rock. Your focus can start up to 60 feet away from giant speakers.

Spotlights: You have spotlights and light techs to use them. In a performance, spotlights give you a +2 equipment bonus to Spot checks when you scan the audience.

Mute: A mute lets a horn player muffle and distort a horn's sound in interesting ways. In one song per set, a mute allows a horn player to perform as if he or she had the Power Chord feat, even without meeting the prerequisites.

Extra Memory: An extra memory card lets a DJ or keyboardist overlap two different areas of effect if they have access to more than one. For instance, a DJ could make both a line and a semicircular burst emanate from the same focus at the same time.

Bag of Sticks: This bag of sticks with weird-looking business ends lets a drummer invert the cone that makes up his or her area of effect, so that the long end is centered on his or her focus.

Vocal Modulator: By using this box, vocalists can make their voices sound weird and cool, negating cover bonuses.

Wa-Wa Pedal: In one song per set, someone playing a string instrument can use this pedal to modulate the sound so that targets receive no Defense bonus from class levels.

TABLE 5-2: EQUIPMENT

Item	Cost	Effect
+1 Amp	$1,000	Bonus to perform, corresponds to normal speakers.
+2 Amp	$4,000	Bonus to perform, corresponds to big speakers.
+3 Amp	$9,000	Bonus to perform, corresponds to giant speakers.
Monitors	$750	Lets you send good vibes to band members more easily.
Speakers	—	—
Normal	$1,000	Allows focus to start at speakers.
Big	$3,000	Allows focus to start up to 30 feet away from speakers.
Giant	$6,000	Allow focus to start up to 60 feet away from speakers.
Spotlights	$500	Bonus to Spot checks.
Mute	$150	Gives Power Chord feat.
Bag of Sticks	$175	Alters the shape of the drummer's range.
Vocal Modulator	$250	Negates cover.
Extra Memory	$200	Gives electronic instrument players more range options.
Wa-Wa Pedal	$500	Vibes from stringed instruments skip over class Defense bonus.
Fan Club	$50	Gives you good vibes.
Earplugs	$20	Gives a cover bonus.

THE ULTIMATE ROCK AND ROLL SUPERSTAR

Fan Club: These loyal fans will give you the good vibes you need to keep going during a show. Groups of fans show up when you give them free tickets or backstage passes. Once during a set, one band member can appeal to a group of fans and receive 1d8+1 good vibes. Multiple groups may come to the same show, of course. Your fan club must be "re-incentivized" to come to subsequent shows.

Earplugs: These high-quality plugs give their wearer a 50% cover bonus against perform attempts.

TABLE 5-3: THREADS

Threads	Cost	Defense Bonus	Maximum Wis Bonus	Threads Check Penalty
Outfits				
Lucky Shirt	$10	+1	+5	-2
Cool Outfit	$250	+3	+3	-4
Glam Outfit	$750	+5	+1	-6
Total Rock 'n' Roll Look	$2,000	+6	+0	-8
Accessories				
Funky Jewelry	$50	+1	+5	-1
Awesome Jewelry	$500	+2	+3	-5
Ears For Hats	$10,000	+5	—	-3

TRACK 6:

ROCK THE HOUSE

Hijinx is all about music and having fun. You solve problems by playing your axe, not swinging it. So no fighting.

Instead, *Hijinx* has two distinct methods of interaction with NPCs. The first is performing. This is where you put on your cool threads, pick up your instruments, and go try to make some more fans by playing tunes and winning them over. Performing uses many of the same mechanics as normal d20 combat, but it's different enough that you're going to want to actually read this chapter.

The second method of interaction is when you're on adventures. You won't have your instruments then, as you creep around abandoned theaters, swampy graveyards, or "haunted" castles trying to unravel mysteries or help out friends you just met 20 minutes ago. In this case, when the false caliph's goons find you, you've really only got one option. Beat feet. If you get a moment to catch your breath though, you might get to turn the tables with some hijinx.

PERFORMING

Here's where we set you straight on how to perform for the throng of soon-to-be fans.

BEFORE THE SHOW

If you've got time, you might want to ask around and see what you can learn. Use Gather Information or H4XXor skill checks to find out any oddities about the venue and if anyone notable's gonna be in the audience. It totally pays to do your homework first because the GM might drop some clues on what songs might go over well, or what songs to stay away from. For instance, if you succeed at your Gather Information check, you might catch wind that Armond Q. Griffin, the fatcat record exec, will be at the show and has decided that ballads will be in this winter. Therefore, he will take half damage from power songs, but double damage from soulful songs. Stuff like that.

No doubt, you'll find some surprises once the show gets started, but at least you'll have a little more info.

ARRANGE YOUR SET

In a standard set, you play four songs. Each song consists of three rounds, making a standard set 12 rounds long. Your GM might occasionally create situations where you play more or fewer songs, and you might not get any warning, so assume a standard set unless you hear otherwise.

Choose the songs for your set from the following list of song types. You can only do one of each type in a single set.

- Catchy
- Dance
- Novelty (includes covers and holiday songs)
- Political (includes any song with, like, a deeper meaning)
- Power
- Radio-friendly
- Soulful

We're sure you're very clever and can think of a song that doesn't fit any of these categories. Too bad. You're not playing that one.

TAKING LEAD

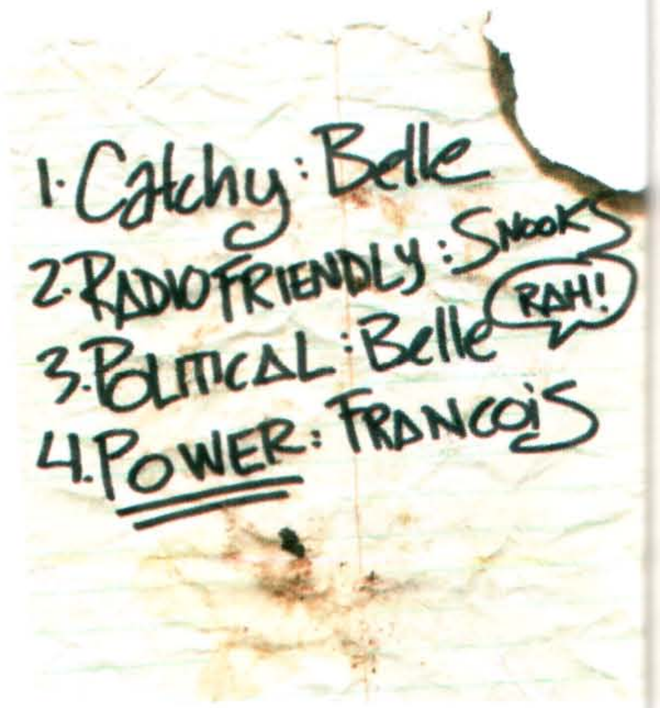
In addition to choosing songs for your set, you also need to declare one band member as the lead for each song. The lead is in the spotlight and does the most "work" in a particular song, as far as stage antics and milking the crowd are concerned. You might gain some bonuses for taking lead (depending on your feat and class choices), but you're also the preferred target for every opponent in the room, whether or not you've spotted them.

The GM is the final arbiter of who an audience member will direct his or her bad vibes toward. However, without provocation, audience members will heap their bad vibes on whoever's taking lead, as the most visible person on stage. You could have one person take lead on every song, but it's easier on an individual if you take turns, or at least give your main lead a break.

THE SET LIST

Now assemble your set based on your strengths (according to music style, class abilities, and feats), and on what you know about your audience. Write down your set list in the order you'll be playing your songs, and decide who's going to take lead on each song.

Your set list might look something like this:



Dave Crosland

Put it in the middle of the table so everybody can see it. You're ready to roll. Dice, that is.

PLAY TO YOUR AUDIENCE

The majority of people at your show came because they wanted to. Sadly, not everybody's that way. A surprising number of people go to rock 'n' roll shows for any number of reasons besides listening to the music. You've got your work cut out for you. Some of these unconverted masses may be people who came to the show, but aren't all that thrilled by what they've heard so far. Some may be couples making out. Some may be bored parental chaperones. Some might be religious groups protesting. Whatever. Your tunes need to be more infectious than their distraction. But to win them over, you have to find them first.

INITIATIVE

Roll initiative to see who gets to send out vibes first. Nobody's ever flat-footed or surprised, it's just a race to see who goes first.

SPOT YOUR TARGETS

On your first round, as a free action, you make a Spot check to scan the crowd for people who aren't into it. We'll call them targets, because you're aiming to win them over with the power of your righteous sound. Targets are scattered throughout the audience, and have a variety of competing interests. You want them to have one interest. Your music. How do you do that? You need to make them lose their cool.

COOL

Everybody's got some amount of cool. You try to keep your cool, but eventually, something's going to happen to make you lose it. In a performance situation, you're using your vibes to overcome people's defenses and get them to lose their cool and admit that your music is really great. Once they've totally lost their cool, they'll be dancing, singing along, and joining your email list.

VIBES

The way people affect each other's cool is by sending out vibes. Vibes are the unseen waves of influence people use to affect each other. Everybody has the capacity to send out vibes, and rockers do it every time they play. Vibes work more or less like damage in D&D. You send out vibes when you play, and on a few other occasions. People trying to pull you down will be sending back bad vibes.

BAD VIBES

No matter how good you know you are, people frequently don't believe in you or your music. These NPCs often send bad vibes at the band. These bad vibes can rattle your nerves, bring you down, and make you lose your cool on stage. Sometimes they're actively sending out these vibes to try to bring you down, and sometimes they're just passively doing it because they're not paying attention. Either way, they're gonna totally harsh your mellow if you don't win them over.

There are five different kinds of bad vibes: angry, bored, distracted, jealous, and snooty.

Angry (active): These vibes are sent by someone who's openly hostile to you. Examples of someone who sends out angry vibes include outraged parents or Herr Showpenhower, famous rock 'n' roll music hater.

Bored (passive): Someone who's jaded or just full of ennui sends out bored vibes. Examples include the heard-it-all-before sound tech at the club or angsty 20-somethings fighting the battle of who could care less.

Distracted (passive): Distracted vibes come from people who think there's something more important going on than your music. Examples include amorous couples or that guy in the back talking on his cell phone.

Jealous (active): Anyone who, deep down, wants to be on stage instead of the band sends out jealous vibes.

Examples include rival bands in the crowd or the washed-up/wannabe music critic.

Snooty (active): Snooty vibes are sent by people who think they're better than the band. Examples include fatcat record execs and high-class opera afficionados.

GOOD VIBES

Good vibes restore your cool when you're getting low. Fans, your manager, and most importantly, fellow band members can send you good vibes and help you keep your cool. Good vibes can't give you back more cool points than you lost in the first place.

LOSING YOUR COOL

If cool points ever drop to 0, it's known as losing your cool. This is good when it happens to audience members. That means they're converted. They're on your side. This is bad when it happens to you. It means you're bummed out.

You're still conscious, but you're too wigged out to play your instrument, make skill or attribute checks, or run away effectively. Your focus disappears. If you're on stage, you might want to get off so you're not the target of any more bad vibes. In an adventure, you're the equivalent of helpless. A quick infusion of good vibes can get you back into things.

TOTALLY LOSING IT

At –10 cool points, you burn out, quit the band, and become an accountant. Make a new character.

PUTTING ON A SHOW

Once the show is underway, you need to make decisions about how you're going to move and affect people in the audience. But you're stuck on stage. How are you going to get to that girl in the back row filing her nails? Read on.

FOCUS

When you're on stage, you're more or less stationary. Meanwhile your audience is scattered all over the room. That's why you have a moveable focus. Your focus represents where you're directing your attention and energy. Your vibes emanate from your focus which can move around the room under your control.

At the beginning of a set, your focus starts either where you are or from a speaker.

In one round you can use all your iterative perform attempts, move your focus 30 feet and perform, or move it 60 feet.

Your focus has two major differences from D&D combat. First, you do not get a 5-foot step. If you move your focus at all, it counts as a move-equivalent action. Second, facing matters. It matters because you're sending out vibes over a certain area.

RANGE AND AREA OF EFFECT

Your range is an area of effect that defines who you can affect with your vibes. Different instruments affect people at different ranges, and in some cases, allow you to change the shape of your area of effect.

The standard area of effect is a cone. The cone's length is determined by your range stat, according to class and Constitution modifier. Remember that a cone's width equals its length at a given point. So, for example, 20 feet away from your focus, the cone is 20 feet wide.

Your area of effect only defines the area in which targets are available for you to affect. You may not make perform attempts against all targets within your area, unless a special ability specifically allows it.

You can change the placement of your range as a move-equivalent action, or you can change it during a move-equivalent action.

FLANKING

Flanking occurs when two band members are directly opposite each other with a target between, and the target falls within both performers' areas of effect. When you flank an opponent, both performers involved in the flank get a +2 bonus to perform attempts. Both characters involved in the flank must be strictly positioned to be on the same line or diagonal to receive the flanking bonus.

NEW SPOT CHECKS

The Spot check you make at the beginning of a set might not have revealed all the available targets in a room. Some targets might remain unspotted. If you're still getting hit with bad vibes and you don't know why, you can make a follow-up Spot check as a standard action. Roll a Spot check again to try to get a higher result.

Another band member who got a higher Spot result can also clue you in to a target's existence with a successful DC 10 Innuendo check.

COVER

If a target is behind a post or wearing earplugs or out in the lobby, the GM might rule that he or she has cover. This works like it does in regular D&D.

BATTLE OF THE BANDS

A Battle of the Bands performance works a little differently than a standard performance. In a BoB performance, another band is also playing at the same time. (Possibly your hated rivals!) You also have a very obvious target: the contest judge (or judges).

In addition to winning over the judge, this type of performance adds direct competition. While you're attempting to win over the judge, the other band is doing the same thing. The judge essentially has dual cool point tracks. The first band to win over a judge wins that judge's approval, and the prize for the contest.

In addition to aiming your focus at the judges, you can send vibes at the other band, demoralizing them with your awesome sound. They might very well do the same thing to you. If the other band is villainous, they might even attempt to sabotage your show somehow.

OTHER D20 COMBAT STUFF

These things you don't need to worry about.

SURPRISE
ATTACKS OF OPPORTUNITY
DYING
ENCUMBRANCE
CHARGE
FACE/REACH
CONCEALMENT
DIFFERENT SIZED PARTICIPANTS
SUBDUAL DAMAGE
STRIKING OBJECTS
BULL RUSH
DISARM
MOUNTED COMBAT
OVERRUN
TRIP

If neither band won over the judge before the end of the set, the GM tallies up whose vibes affected the judge more. That band is the winner. The other band is the LOSERS.

ADVENTURES

What's a talented, scrappy rock band going to do between gigs? Right. Have adventures and solve mysteries.

Pretty much everywhere you go as a band, you'll find somebody has a problem. Sometimes that person will be you. Maybe your van broke down 60 miles from nowhere, so you sleep for the night in the spooky haunted mansion at the end of Dead Crow Lane. Other times, it will be a relative, or some nice person you just met. When you encounter situations like this, you've got to help by investigating.

Much of investigation will be standard adventure game fare. Talking to people, looking around for secret doors or hidden clues, and finding the various MacGuffins that make adventures adventurous.

Invariably though, you'll be discovered snooping around, and villainous goons will come after you. You'd like to make them lose their cool so they stop chasing you, but you don't have your instruments with you off stage. There's really only one good option. Run away.

RUNNING

When you decide to run, you enter a strange twilight dimension, entirely out of phase with real world topography. All bets are off regarding maps or floor plans. In fact, you might pass the same objects in the background several times. You have no destination. You're just running for dear life.

Each runner makes a Scram check. The DC for the Scram check is a Fort save opposed by the chaser. After everyone rolls, find the person with the lowest roll. Each runner who succeeded at the Scram check gives the lowest roller a +2 aid another bonus. If the lowest roller beats the DC, the group gets ahead of the chaser and deals 1d4 vibes to the chaser because of the frustration involved in chasing them around. This is called a "beat." If the lowest roller fails, the chaser gains a beat on the group. Everyone in the group takes 1d4 points of bad vibes in terror of being caught. These vibes are not one of the standard five bad vibes sources. Normal DR does not apply.

This means when running, you're only as fast as your slowest person. However, you'll generally run faster in a group, so don't be in a hurry to ditch the slow runner.
If one or more band members loses all his or her cool from being chased, the character faints dead away. The chaser automatically gains a beat on the group since they have to pick up the fainted member and keep running.

THRESHOLDS

Each chaser has certain thresholds. Each time you get a beat on the chaser, you come one step closer to passing a threshold. When you collect enough beats, you can attempt to try to ditch him or her. The GM will let you know when you've reached each threshold.
The thresholds are:

Hide: This is the first chance you have to escape. This means you have enough of a lead on your chaser to make a Hide check without being seen. Your Hide check is opposed by your chaser's Spot check, once he or she catches up. Note, however, that your chaser might take 20 on his or her Spot check, so if you hide, hide well.

Hijinx: At this threshold, you have enough time and presence of mind to turn the tables on your chasers with some wacky hijinx. If you succeed, you might make your chasers lose their cool, allowing you to escape. See Hijinx below.

Lost 'Em: At this point, you've gained enough ground on your chasers that you get away and can return to normal topography.

HIJINX

Hijinx occur when you have enough of a lead on your chasers that you can spend a few precious seconds preparing a ruse. Hijinx give you an opportunity to wear down a chaser's cool points faster than running alone. If the chasers haven't lost their cool at the end of a hijinx opportunity, you continue running. If they lose their cool though, you're home free. The chase is over. Those chasers might come back later, but they're gone for now. You can't take 10 or take 20 on any hijinx rolls unless specified.

When the hijinx threshold is reached, you have a choice of one of the following options:

PROP COMEDY

Suggest to the GM three props or sets of paraphernalia that might reasonably appear in your general vicinity. The GM selects his or her favorite of the three. Then, explain how you would turn the prop against a chaser for comedic and embarrassing effect. The GM assigns a DC 15 physical attribute check relevant to the attempt

(Strength, Dexterity, or Constitution). The highest success is used to deal 1d4 vibes points to the chaser for each point starting at 15. If no one succeeds, the hijinx attempt fails embarrassingly, and you have to keep running.

For instance, on a cruise ship, you might suggest a swimming pool, a shuffleboard deck, and skeet shooting equipment. After careful consideration, the GM chooses the shuffleboard deck. You tell the GM that you use the sticks to fire off a bunch of pucks at the chasers' feet, causing them to slip and fall comically, bonking their heads together on the "10." The GM says this sounds like Dexterity, so everyone rolls. Belle rolls highest with a 19, so her player gets to deal 5d4 vibes to each chaser.

HALLWAY FULL OF DOORS

This is any set piece where a character could get lost or drop out of sight in a collection of similar objects. It doesn't have to be a hallway full of doors, this hijinx option is just named for its most famous example. A HFoD can be any area where several hiding options exist such as a room full of big urns, stacks of tires, or a haystack.

The GM rolls 1d4+1 to determine how long the HfoD hijinx last. Every character—PC or NPC—involved in the HFoD rolls 1d8 each round. The result on the die determines which "door" the character appears in. If a chaser and you appear in the same door, you take as many bad vibes as the result on the die. If no band member appears in the same door as a chaser, the chasers take the sum of the numbers of all of the band members' doors in cool points.

To avoid bad vibes, a PC may attempt to make an opposed Intelligence check. If the PC succeeds, he or she may turn the die up or down one point to weasel out. If there's also a chaser on the new face, bad vibes still apply. If the PC fails the opposed check, he or she takes double points.

So for instance, Francois and Buford are in a HfoD being chased by two of the false Caliph's goons. Francois and Buford's players each roll 1d8 and the GM roll 1d8 for each chaser. Francois gets a 4, Buford gets a 7, and the chasers get a 2 and a 4. This means that Francois takes 4 points of bad vibes. Francois could try an opposed Intelligence check to weasel out. If he succeeds, he could move his die to either "5" or "3." If he moves it up to 5, he's safe and the goons take 12 (7+5) points of vibes. If he fails, he takes 8 points of bad vibes! *Que Fromage!*

CLEVER DISGUISE

This is where you pull costumes from some nether region and dress up like manicurists or itinerant electricians or a barbershop quartet. The more inexplicable your disguise, the better. Then you proceed to act out a short skit which includes the chasers, who are so taken aback by the sudden and inappropriate appearance of someone in your position that they lose cool points from the mind-boggling incongruity of it all.

When you try this hijinx option, each band member involved makes a Disguise or Bluff check. The DC for both checks is (10 + chaser's Int mod + chaser's level). Anyone who succeeds at the Disguise check deals 1d6 points of vibes to each chaser. Anyone who succeeds at a Bluff check prolongs the hijinx for one more round. If no one succeeds at a Bluff check, the chasers get wise, and you have to run again.

Your GM might grant a +2 situational bonus for extra comedy such as a disguise that is ironically related to chasers (underwear inspectors inspecting a scarecrow monster for instance) or nutty cross-dressing.

COMPLEX VILLAIN TRAP

A complex villain trap is a special form of hijinx that consists of some Rube Goldberg-esque collection of barrels, planks, carpets, cages, pits, pulleys, ropes, and other random materials which, when used in concert, ignominiously trap the chasers. The complex villain trap not only allows you to escape, it puts the chasers down for the rest of the adventure. After being caught in a complex villain trap, chasers are ready to be handed over to the appropriate authorities.

However, this form of hijinx has some caveats attached. First, it will only succeed if the chasers have fewer than 10 cool points. Since you don't really know when that is, be sure you've run them around a fair bit before you try it. And then hope. If they have more than 10 cool points, the trap captures them for one round, but then they break free and chase you some more. All beats are lost, and a new chase begins. Second, it requires more time to prepare than a standard hijinx attempt, so you can't just whip it out in the middle of a chase. You have to prepare it before the chase begins. Third, there's a chance your "bait" characters, the ones who ran around to lead the chasers into the trap, might fall into the trap. Each running PC must succeed at a DC 10 Jump check to clear the trigger so the bad guy can run into it.

Putting together a complex villain trap requires at least three band members to make three different skill checks each, and at least one band member to lead the chasers into the trap. Each check is progressively more difficult, DC 10, 15, and 20. The three skill checks are Use Rope, Disable Device, and Sleight of Hand. Each character involved may choose which skill will receive which DC. For instance, Belle might make Sleight of Hand her DC 10 check, Use Rope DC 15, and Disable Device DC 20, but DJ Smedley might apply the DCs to skills in a different order. You can use aid another on skill checks, but each PC must make his or her own rolls. You can take 10 on these checks, but not take 20.

WHAT TO DO WHEN YOU'RE NOT RUNNING

The rest of the time you'll be talking to people, collecting clues and evidence, or just hanging out at the malt shoppe.

Cartography by Christopher West

TRACK 7: FOR THOSE ABOUT TO ROCK . . .

As a GM, remember that even with a different complexity in mechanics, *Hijinx* is a simple, simple game at heart. Even moreso than D&D, *Hijinx* is not a morality play or a serious whodunit. The players might be able to recite your plans to you 10 minutes after the session starts. This is fine. You don't want to force players to do anything, but it's okay to strictly limit their options. Surprise is important, but a great deal of the fun is the execution.

In order to execute the game well, you must provide your players with adventures and opponents. You also must provide them with experience for a job well done. This chapter contains advice on how to design *Hijinx* performances and adventures. It also provides a short conversion of the CR system for use with *Hijinx*, and tips on handing out experience at the end of a session. Track 8 includes some ready-made opponents so you can see how it's done.

STARTING OUT

Subtlety is no friend of yours. A session of *Hijinx* must be in primary colors with plots lean like a guitar neck. When you start, assume the PCs have already met, formed, rehearsed, and are ready for their first gig. Introduce them to their manager immediately.

THE MANAGER

The manager is your shameless *deus ex machina* NPC who will help you start nearly any game session. He or she sets up the scenario, drops the information you need to get the players up to speed, and disappears to take a meeting. Band managers are historically shady. By all means continue the tradition.

KEEP IT MOVING

Try to make each session a different adventure. This means you'll complete everything in a normal four-or-five-hour session, which means everything is going to have to happen fast. That's fine. This is cartoons, not high drama. You don't have to explain everything, or even necessarily anything, and it doesn't even really have to make sense at the end.

Introduce all the relevant NPCs very quickly and then shuffle them back out of the way. Don't spend a lot of time coaxing the PCs into things. If you want them in New York City to play in Radio City Music Hall, start the session with their manager telling them they're booked for Radio City Music Hall, and they've just shown up at the hall to check things out before the show.

SETTING UP PERFORMANCES

Think of the standard performance as a major D&D battle. Think of the audience as several groups of opponents. A character's focus will be moving much more freely than a D&D character will, because there aren't dungeon walls to slow them down.

Instead, you're going to slow them down by making them run around a lot. Think of standard audience members as the goblin horde of your dungeon. Individually, they're not much of a challenge, but they'll whittle away at the PCs over time. Make them a little more challenging than speed bumps, but not much.

When you're planting audience members in a crowd, arrange them by Spot difficulty ahead of time. Then place them in ascending order, far enough away from each other that PCs are going to have to hustle to get to them. (In smaller rooms the horn player is going to sit in the middle of the room and not move much. That's fine, because that's what they're good at.)

Make every performance different. Change things to keep players on their toes. Factors you can change include:

Set Length: Ask the players to prepare a six-song set once, and give them a surprise visit from a tough music critic. You also can cut them off after two or three songs with a power outage, leading into the adventure early.

Room Size: Different-sized, or oddly shaped rooms can mix things up. Audience members under the balcony are much harder to spot, and people sitting behind posts have cover.

Multi-Purpose Venue: Have their manager book them into crappy gigs playing at a bowling alley or a car lot, where people are really there to do something besides listen to them.

Tough Room: A record company scout may be easy to spot, but hard to win over, forcing the band to choose between getting a bunch of small fish or one big fish.

Equipment Failure: If stage divers screw up a bank of speakers, the PCs are going to have to move a lot more than they'd hoped.

ENVIRONMENTAL DISTRACTIONS

On top of a noncommittal audience, you've got other tools to set up an interesting performance. Dropping environmental distractions or limitations on the players can make them rethink their performance. Samples include:

The Outdoor Arena: All the motion of distractions create a -4 penalty to Spot checks for finding targets.

The Hall With Crappy Sound: Acoustics are terrible, halving their range.

Buggy Electronics: Every other round, amps and speakers stop working.

Lip Sync: You could require the PCs to lip synch their songs because the performance actually involves shooting a video, or maybe the lead singer lost her voice. This can incur a -4 "unfamiliar weapon" penalty.

VENUE SIZES

Here are some good sizes to choose from when drawing up a venue for a *Hijinx* performance. You can sprinkle room features such as balconies, posts, trees, really tall people, lawn seating, etc. to make things interesting within a volume, and of course, room shapes can vary wildly. After that, PCs can set up speakers to their best advantage. But in any case, a big rectangle is a great place to start.

Small Club: 80 ft. by 50 ft. (4,000 sq ft.)
Large Club: 60 ft. by 120 ft. (7,200 sq ft.)
Small Theater: 200 ft. by 150 ft. (30,000 sq ft.)
Large Theater: 400 ft. by 300 ft (120,000 sq ft.)
Amphitheater: 400 ft. by 1,000 ft. (400,000 sq ft.)
Festival Stage: 500 ft. by 2000 ft. (1,000,000 sq ft.)

SPREADING THE LOVE

Whoever takes lead is going to get really pounded in the first song. To keep the person from getting totally wiped out in the first round, all unspotted opponents do only 1d6 bad vibes until spotted. Once their true nature opens up, they can do their standard bad vibe. Also, once an audience member has been the target of someone's perform attempt, make that person aim their bad vibes to the band member who just performed to them. Of course, if the audience member has a special reason to be aiming at the lead, carry on.

ADVENTURES

Although the PCs' actions revolve around excuses to play their instruments, they will invariably encounter some crooked person who wants to do something bad. The PCs must thus set it right. Unlike other games, you don't need a more complex hook than that. Wrongdoing is enough reason to want to set things right, and heavy-handed motivation is right at home. To ensure that this happens, always be crystal clear about who the good guys and bad guys are. Occasional duplicity is allowed, but do this sparingly.

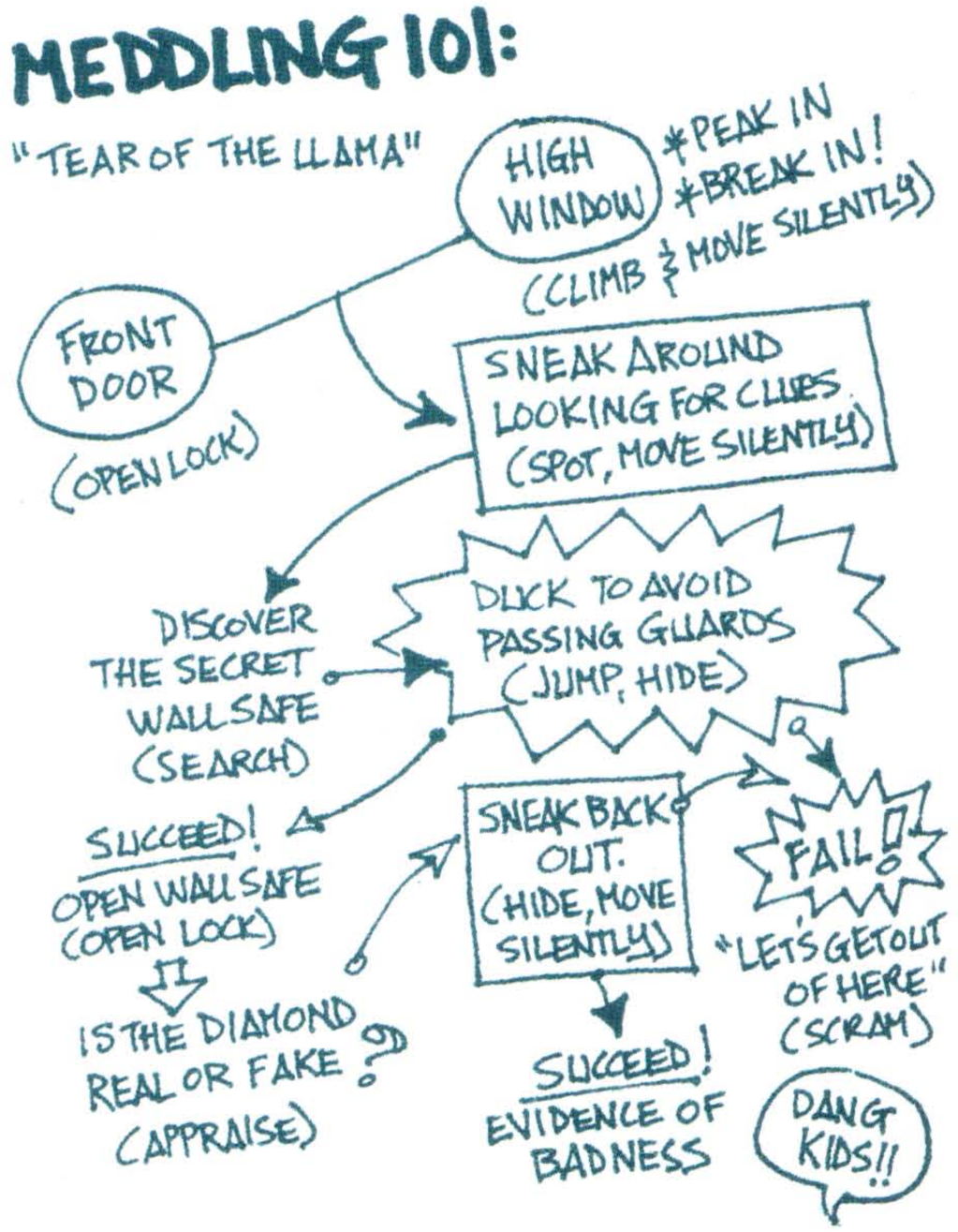
In any adventure, a villain is clearly doing something wrong to someone who is completely innocent. The adventure needs to consist of discovering who the villain is, getting evidence of the villain's badness, and then using that evidence to bring the villain down, foil his or her scheme, or make reparations for the good guy who the PCs are there to help. That's pretty much the outline of every adventure you're going to run.

Some components of an adventure include:

SKILLS

Skills are meant to be a bigger part of *Hijinx* than in some other d20 games. In every adventure, drop in lots of places to challenge the PCs' skill sets. Make sure there's plenty of jumping, climbing, spotting, and listening, but also create opportunities to use more obscure skills like Read Lips or Appraise. A great way to do this is to make the skills necessary to finding out the identity of the person at the center of everything. After the PCs are introduced to someone who needs help, point them in the direction of where they need to go snooping around.

Ideally, you'll have a map prepared of the villain's lair, just like you would for a normal dungeon. But otherwise, a flowchart of what the PCs need to get past will work just fine. For instance, your flowchart might look like this:



Of course, you'll narrate the action better than this, because this is pretty boring. But you get the idea.

THE CHASE

At some point in an adventure, you're going to want to start a chase. Chases happen when a villain or a villain's goons discover the PCs snooping around in the villain's lair.

There are three good ways to initiate a chase. First, you can decide a couple of points where, if PCs are indiscreet or fail skill checks, goons catch sight of them and a chase begins. Second, keep a tally of how often PCs fail at various physical skill checks while snooping around the villain's lair. When the failures reach a certain level, say 5 or 6, have the goons show up. Third, just toss one in when

things get boring or the PCs seem stumped. It'll help keep things exciting.

Note that some villains involve themselves in chases, and some leave the chasing up to the goons, depending on the type of villain. If you plan on reusing a villain, have him or her just send goons out to chase the PCs around. If you want a villain to be handed over to the authorities, by all means, let the villain do the chasing.

PERFORMANCE

Don't forget to come up with some flimsy excuse for the PCs to play their instruments.

THINGS TO DO

In the source material, fantastic things happen with alarming frequency. If they can be explained by "scientific" reasoning, or attributed to human agents, they're fine, even if it's as unlikely as weather changing rays or robot armies. However, if the premise appears supernatural, there must be an unambiguously mundane solution at the end of things.

Thanks to the complete lack of network censorship over your game though, you can make the world as weird as you want. Maybe there really are *gulp* g-g-ghosts! Or maybe it's one of the four NPCs you introduced in the first 10 minutes of the game in a costume. You make the call

AMERICA'S TOP-20 PLAYER HOOKS

1. Crooked corporate "suits" try to muscle Farmer McGurk off his land to put up a shopping mall.
2. When the van spews smoke and cell phone batteries run down, the PCs must stop and spend the night in a haunted house observatory/casino/theater/riverboat/daycare center.
3. Persephone Fair is coming to town, and they always want local bands to perform on the smaller stages. Only one local band gets the spot though, and only if the band is all womyn. Cross-dressing wackiness ensues... and that's before the wicked witch shows up to stop the concert!
4. Uncle Sven just inherited a run-down amusement park, and needs help whipping it into shape. But some evil clown doesn't want it whipped into shape.
5. Someone steals the crown jewels from the tiny European kingdom of Castlelandia just as the PCs are playing at the Castlelandia Music Festival.
6. All the zoo animals have gone missing!
7. A mysterious stranger offers the PCs $1,000 each to deliver a lumpy package to a certain address in the next town where they're scheduled to play. When they get there, no one lives at the address, but weird sounds are coming from inside. Almost like... music.
8. Fibson guitars is having a contest to see who can make the best music video in three wild locations featuring Fibson guitars. Grand prize is way better guitars than what the band has now.
9. The young caliph of some Middle Eastern country is a huge fan and has asked the band to play for a private audience. But by the time the PCs arrive, a false caliph is in the middle of executing a subtle coup. And he doesn't like the PCs' music at all.
10. Vampires are terrorizing a small mining town where the band is. What's up with that?
11. A techno pirate has figured out a way to break into people's computers with the Slapster file trading service. Strangely, the pirate only hacks computers that have the PCs' mp3s.
12. The band receives an invitation to play at a party thrown by a reclusive millionaire. But on the way to the gig, all sorts of obstacles keep cropping up, and a black van follows them everywhere.
13. A super-clumsy, uber-dork music journalist wants to follow the band around to do a "day-in-the-life" piece. On the worst day of their lives.
14. "Rock The Stars" is a NASA publicity stunt. A bunch of different bands (including the rival band) are invited to try to pass psychological, fitness, and musicality tests to be the first band to play in orbit. But somebody wants to put a stop to the whole shebang.
15. The band is called to be a part of a big benefit recording for no-kill animal shelters. A bunch of rising bands will be there for the recording. When the power suddenly goes out, though, people start to disappear.
16. Flying saucers. Black helicopters. Men in black suits. Toss something together.
17. The PCs are on a reality TV show scavenger hunt, pitted against their arch-nemesis rival band.
18. A mad scientist's hypno ray is turning thousands of teenagers into mindless drones who only want to listen to polka music.
19. The PCs arrive late to a gig where they're scheduled to be the main attraction. But when they arrive, they see themselves already on stage!
20. The band's video is in the running to air in the hot spot of *Yodel Request Live*. If they can rustle up 500 fans to show up at the station and yodel for their video before 4 o'clock, they're in for some big time exposure. Now where do you find 500 people on a weekday morning?

Stan Shaw

for your game, but try to keep the players guessing. It's more fun.

Adventures can be related to the venues that the band plays in, or they can be completely extraneous to performances. It's usually best to work in at least one place for the PCs to play a gig (the thinnest of premises will do) but it's not a must. The sidebar on page 38 contains 20 sample adventures the band might get mixed up in.

THE OPPOSITION

In a performance, each target is a person in the audience who either actively dislikes the PCs' music, or hasn't decided yet. A lot of targets will just be nameless people in the audience. Some have names, and/or agendas. A good rule of thumb is if you give somebody a name, give him or her a personality.

Personality doesn't have to be complex. For each named target just answer two questions: Why is this person here? What does this person like or hate?

Pick one or two audience members or aspects of the venue that you'll clue the players into if they do the appropriate snooping around first.

Also, remember that like PCs, performance targets have a move of 30 feet. They move to escape flanks or uncomfortable situations.

TABLE 7-1: THE GENERIC

Level	Base Bad Vibe Bonus	Good Defense	Med Save	Bad Save	Bad Save
1	+1	+1	+2	+1	+0
2	+2	+2	+3	+1	+0
3	+3	+2	+3	+2	+1
4	+4	+2	+4	+2	+1
5	+5	+3	+4	+3	+1
6	+6	+3	+5	+3	+2
7	+7	+3	+5	+3	+2
8	+8	+4	+6	+4	+2
9	+9	+4	+6	+4	+3
10	+10	+4	+7	+5	+3

GENERIC LEVELS

Here's the generic level chart for an audience member, random goon, or anybody else in the world who doesn't play an instrument. Note that these schmoes never get iterative anythings.

Cool Dice: d8

CLASS SKILLS

The generic's class skills (and the key ability for each skill) are Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Diplomacy (Cha), Disable Device (Int), Drive (Dex), Innuendo (Wis), Intimidate (Cha), Jump (Str), Knowledge (Int), Listen (Wis), Move Silently, (Dex), Spot (Wis).

Skill Points at 1st level: (4 + Int modifier) × 4.
Skill Points at each additional level: 4 + Int modifier.

Range: 20 ft + 5 feet per point of Constitution modifier.
Saves: Pick good, medium, and bad saves according to whim.

THE STAT BLOCK

An opponent's stat block looks like this. If this doesn't make sense I can only assume you haven't been paying attention:

Name: Level #; Init +#; CD #; cp #; Defense #; Vibe +# [angry/bored/distracted/jealous/snooty/instrument], #d#+#; Range # ft. SQ XXX; Saves Fort +#, Ref +#, Will +#; *Thresholds:* Hide #, Hij #, Lost #; Str #, Dex #, Con #, Int #, Wis #, Cha #. CR #.

Skills/Feats:

Special Qualities:

TOUGH CROWD: 25 NASTY AUDIENCE MEMBERS

Ex-girl/boyfriend: angry
Hip hop thugz: angry
Shock jock: angry
Jilted record label exec: angry
Hated your last album: angry
Sitting behind the post: bored
There because the SO wanted to come: bored
Sound tech: bored
Chauffeur mom: bored
Too-hip-for-the-room rock critic: bored, snooty
Just wandering by: distracted
Talking on the cell phone: distracted
Make-out couple: distracted
Security guard: distracted
People who don't speak English very well: distracted
Aging has-been rock star: jealous
Young wannabe rock star: jealous
Rival band members in the audience: angry, jealous
Music journalist: jealous
Fashionista: jealous
Picketing anti-rock music group: angry, snooty
Opera fans who somehow came to the wrong place: snooty
Original fans who think you sold out: snooty
Yuppie: snooty
Congressional aide doing research: snooty

THE THREE OPPONENT TYPES

Three kinds of opponents await PCs: audience members, goons, and villains. Check 'em out:

AUDIENCE MEMBERS

When you think up an audience member, decide why that person is at a concert where they've got something against the band. This will help define what sort of bad vibes that opponent sends out. Here are 25 sample audience members and the types of bad vibes they would send out.

GOONS

Anybody with half a master plan has a bunker full of barrel-chested guys in turtleneck sweaters to do their bidding. Goons are the usual suspects when PCs need to encounter someone bad-guy related, but you don't want it to be the bad guy. Some sample goons are given in the next track.

VILLAINS

These are the main opposition, and the most colorful NPCs in the game. They come up with unlikely plans to do any number of things from make the PCs have a bad day to ruling the world so that PCs have something to do. Villains often have a hook or motif such as a monocle or a pet monkey or some cinematic deformity. Rival bands are a special form of villain who don't technically do anything wrong, but are just mean and nasty to the PCs. Sample villains are presented in Track 8.

VILLAINOUS SPECIAL QUALITIES

Some villains or goons have special qualities in addition to their general villainousness. Special qualities generally require a saving throw for characters to resist, and usually come from an item the villain has. Lots of low-level spells in the *Player's Handbook* make good special abilities; steal liberally from the spell list for options and attendant rules. Sample special qualities include:

Hypnosis: The villain has a swirly disk or hypno rave multimedia. Anyone who looks at it must succeed at a Will save (DC 10 + Int mod. + ½ Cool Dice) or be hypnotized (see the charm person spell in the *PH* for specifics).

Scary: This villain is just way scary. Anytime PCs look at the villain, they must make a successful (DC 10 + Cha mod. + ½ Cool Dice) Will save or be frightened.

Knockout Gas: Thick, green gas causes the PCs to cough a lot and then fall unconscious unless they make a Fortitude save (DC 18).

Trap Door: Trap doors are subtle things that happen to be wherever the PCs are standing in one specific room. They must make a Reflex save (DC 15). Failure means they fall in.

Nabbing: One of the few direct, physical interactions in the game, big, tough villains (or their goons) sometimes just grab PCs as a prelude to knocking them out and putting them in a cell. When attempting to nab someone, the nabber must make an opposed Strength check with an adjacent target. If successful, the target is nabbed. Nabbed characters cannot move, attack, or use special abilities, and lose all Wisdom bonus to Defense. PCs must make a Reflex save (DC = opponent's Str score) to escape. PCs with the Escape Artist skill may substitute an Escape Artist check instead.

STRENGTHS AND WEAKNESSES

Opponents who are interesting enough to have names sometimes have preferences and weak spots that make them more or less susceptible to certain songs or instruments. This mostly applies to people in the music industry, whom the band will be trying to impress. Record execs and radio personalities, for instance, look for certain types of songs based on personal preference or what they think will sell. In these cases, think of this as a double/half damage kind of scenario. If an opponent wants to hear pop songs, but not power songs, then he or she takes double vibes from a pop song, and half vibes from power.

Some opponents might also be more or less resistant to certain types of instruments. Classical music lovers might

take half damage from electronic instruments, or this guy who used to tour with *Stomp!* might take extra vibes from percussion instruments.

You don't have to keep these likes and dislikes paired, but it helps. Maybe there's somebody who really, really hates one type of music more than any other.

REWARDS

This section is all about how to reward players for adventures with money and experience.

MONEY

If you've looked closely at the prices on the gear charts, you've probably realized that we're not promoting a real-world economy here. Below is the recommended amount of money you pay each PC per performance.

For the first two levels, PCs will make very little money. If anyone had the presence of mind to take the Craft skill, they'll make a lot more money selling merchandise than performing at low levels. In addition to these performance fees, you might also want to occasionally dispense reward money for foiling crooks or winning contests at higher levels. The amounts listed here allow the PCs to buy most of, but not everything, they'll want at around the levels where equipment of a certain caliber becomes appropriate. Note that dream instruments are off the scale. PCs need the occasional contest prize or gift from the record label to achieve these highest levels of stuff.

When they start talking about how much they need to get one more piece of gear and bemoan that performance fees won't cover it, that's when you dangle the reward money carrot. Clever you.

EXPERIENCE

Experience in *Hijinx* maps directly to record sales. The more experience the band has, the more records they have, in essence, sold. If you think of each experience point equating to five record sales, then by the time four players have reached 50,000 experience points, they'll have sold a million records. This means that larger bands won't all have to reach 10th level to sell a million, and smaller bands might have to play a while at 10th level to sell their million.

That's all flavor text though. The real deal is like this: give out experience like you do in D&D. To calculate experience for a session, use the same charts you'd normally use in the *Dungeon Master's Guide*.

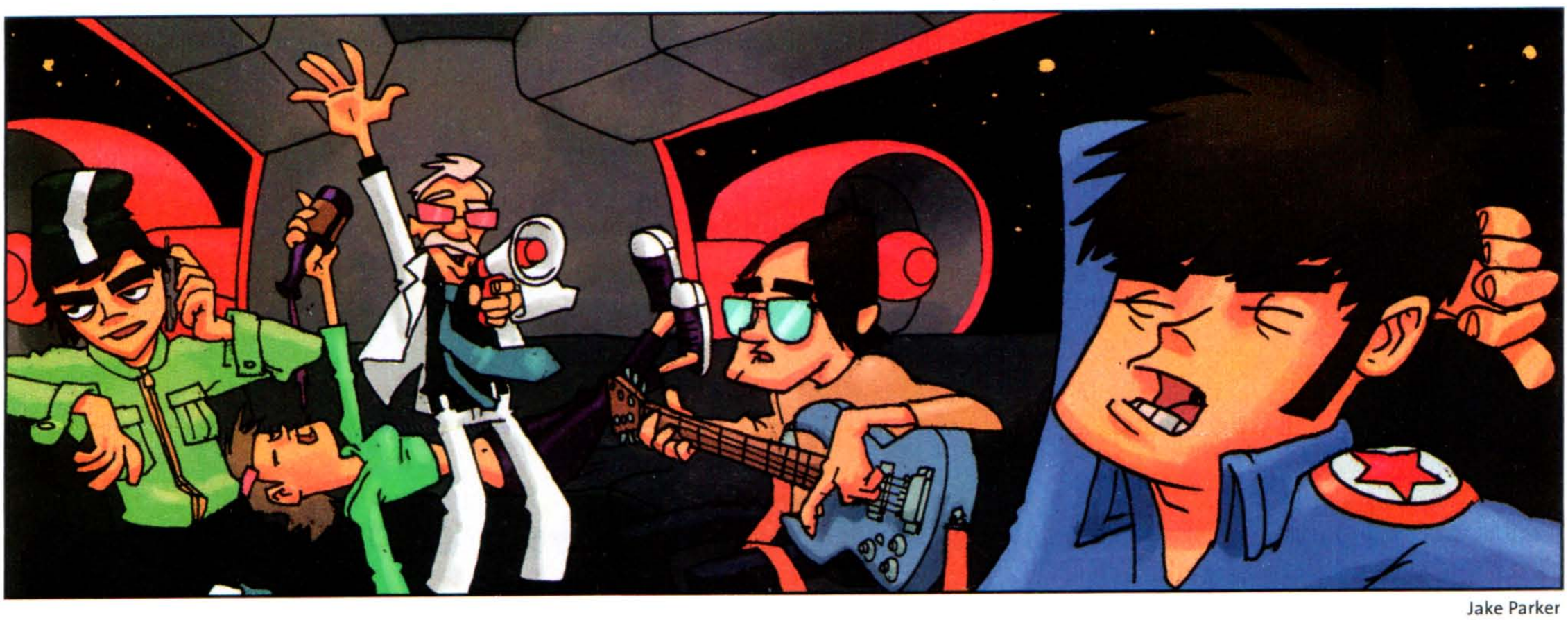
CALCULATING CRS

To use the charts in the *DMG*, you need to know CRs. Calculate an opponent's CR by following these highly technical steps:

1) Divide cool points by 4.5.
2) Add 2 or 3 to the result for each special quality the opponent has.
3) Divide that number by 3.
4) Round up or down to make the result a whole number. That's roughly your CR.
5) If the number seems off, sweeten to taste.

TABLE 7-2: PERFORMANCE PAY

Level	Payment Per Performance
1	$10
2	$25
3	$50
4	$100
5	$250
6	$500
7	$1000
8	$1500
9	$2000
10	$3000



Jake Parker

TRACK 8: PRE-FAB VILLAINS AND GOONS

Here's some sample bad guys so you don't have to waste a lot of time coming up with this stuff yourself. In a lot of cases, NPCs have bad vibes and ranges just in case they wind up at a concert for some reason.

CRIMINAL TENDENCIES, RIVAL PUNK BAND

Criminal Tendencies is a band of four misanthropic thugs who give California power-punk a bad name. They break stuff and make fun of everyone who isn't them, especially the PCs. For some reason, a certain segment of society likes this kind of behavior and buys their albums and T-shirts.

JACK SPASM

Leader of Criminal Tendencies, Jack is the clever one. He likes to smash stuff on stage and wears big, heavy, black boots all the time. Even while sleeping. He has a love/hate relationship with his brother, Mike, who he bosses around the most.

Jack Spasm: Vocalist 1; Init +1; CD 1d12+2; cp 14; Defense 12 (+2 class, –1 Wis, +1 threads); Vibe +2 angry, 1d6+2 or +3 vocals 1d6+2; Range 35 ft.; SQ Backup bump; Saves Fort +3, Ref +1, Will +1; Str 10, Dex 12, Con 13, Int 15, Wis 8, Cha 14. CR 1.

Skills/Feats: Bluff +6, Drive +5, Gather Information +6, Innuendo +3, Spot +3, Scram +5; Good Dancer, Related (Mike Spasm).

Gear: Lucky shirt.

NIELS VANDERWAAHL

Niels would prefer that Criminal Tendencies be more Sex Pistols than Green Day. He affects a British accent and sticks his tongue out a lot. He secretly plots against Jack to take over the band.

Niels VanDerWaahl: Guitarist 1; Init +0; CD 1d10+1; cp 11; Defense 13 (+1 class, +1 Wis, +1 threads); Vibe +2 jealous, 1d6+2 or +3 guitar, 1d10+2; Range 40 ft.; SQ Guitar solo; Saves Fort +3, Ref +2, Will +2; Str 8, Dex 10, Con 14, Int 12, Wis 13, Cha 15. CR 1.

Skills/Feats: Innuendo +5, Sleight of Hand +4, Scram +6; Private Lessons, Power Chord.

Gear: Lucky shirt, used guitar.

LARS

Lars is far too punk to have a last name. He almost never talks, and when he does, he mumbles.

Lars: Bassist 1; Init +1; CD 1d8-1; cp 7; Defense 15 (+2 class, +2 Wis, +1 threads); Vibe +1 distracted, 1d6+1 or +1 bass, 1d8+1; Range 25 ft.; SQ Good vibes; Saves Fort +5, Ref +3, Will +4; Str 10, Dex 12, Con 14, Int 8, Wis 15, Cha 13. CR 1.

Skills/Feats: Move Silently +3, Open Lock +3, Scram +6; Faster Focus, Hook-Up Action (breaking and entering).

Gear: Lucky shirt, used bass.

MIKE SPASM

Mike is Jack's enormous, sullen brother. He's got great hair. He does what Jack tells him to, but he picks on Jack a lot. He won't let anyone else pick on him though.

Mike Spasm: Drummer 1; Init –1; CD 1d6; cp 6; Defense 13 (+1 class, +1 Wis, +1 threads); Vibe +1 angry, 1d6+1 or +0 drums, 1d8+1 and +0 cymbals 1d6; Range 50 ft.; SQ Extra feats; Saves Fort +3, Ref +0, Will +2; Str 15, Dex 8, Con 14, Int 10, Wis 13, Cha 12. CR 1.

Skills/Feats: Craft +4, Climb +6, Intimidate +6, Scram +6; Ambidexterity, Extra Instrument, Related (Jack Spasm), The Tough One.

Gear: Lucky shirt, used drum set, used cymbals.

CALLING THE MOON, RIVAL PROGRESSIVE BAND

You could call it chick rock, but you'd probably better not. Heather, Janice, and K.L. opine about womyn's issues and croon softly, but deep down they're jilted sorority girls with a mile-wide wicked streak.

HEATHER LANGSTROM–MILLSFORD

Heather doesn't just think she's better than you. She knows it. Since everyone is perpetually beneath her, she lives her life suffering fools ungraciously. The only joy she has is coming up with creative ways to tell other people how terrible they are.

Heather Langstrom-Millsford: Vocalist 4; Init +0; CD 4d12+4; cp 35; Defense 19 (+3 class, +2 Wis, +4 threads) ; Vibe +3 bored, 1d6+3 or +6 vocals 1d8+3; Range 35 ft.; SQ A capella knockout, backup bump, blow off, DR 1 against bored vibes; Saves Fort +3, Ref +1, Will +6; Str 9, Dex 10, Con 12, Int 16, Wis 14, Cha 16. CR 4.

Skills/Feats: Disable Device +4, Knowledge +10, Gather Information +10, Innuendo +9, Pep Talk +9, Read Lips +10, Spot +9, Use Rope +9; Power Chord, Songwriter (political), The Brainy One.

Gear: Funky jewelry, cool outfit, +1 amp, normal speakers.

JANICE CHRYSANTHEMUM

Janice wears size 0 dresses and her hair always looks great. She certainly looks better than any female PC, which she makes sure they know through catty comments and disdainful glances.

Janice Chrysanthemum: Guitarist 3/Vocalist 1; Init +1; CD 3d10+6 plus 1d12+2; cp 35; Defense 21 (+3 class, +1 Wis, +7 threads); Vibe +4 snooty, 1d6+4 or +8 guitar, 1d10+4 or +8 vocals 1d6+4 ; Range Guit 40 ft., Voc 40 ft; SQ Backup bump, DR 1 against bored vibes, guitar solo, special face; Saves Fort +4, Ref +4, Will +5; Str 8, Dex 13, Con 15, Int 10, Wis 12, Cha 18. CR 4.

Skills/Feats: Animal Empathy +5, Bluff +5, Innuendo +7, Spot +7; Good Dancer, Songwriter (radio-friendly), The Sexy One.

Gear: Awesome jewelry, glam outfit.

K. L BONNIE

Embittered by men, women, insensitivity, government, pollution, war, and people who forget to use their turn signals, K.L. is venomously jealous of anyone having a good time when the world is such an awful place.

K. L. Bonnie: Guitarist 2/Vocalist 2; Init +1; CD 2d10 plus 2d12; cp 28; Defense 20 (+3 class, +3 Wis, +4 threads); Vibe +1 jealous, 1d6+1 or +5 guitar, 1d10+1 or +5 vocals, 1d6+1; Range Guit 30 ft., Voc 30 ft; SQ Backup bump, blow off, DR 1 against bored vibes, guitar solo; Saves Fort +1, Ref +3, Will +4; Str 13, Dex 12, Con 11, Int 15, Wis 16, Cha 13. CR 4.

Skills/Feats: Escape Artist +6, Innuendo +8, Intimidate +6, Spot +8, Listen +5, Drive +3; Mouth Harp, Songwriter (power), The Tough One.

Gear: +1 amp, cool outfit, funky jewelry, harmonica, normal speakers.

GOONS

Dress up your goons appropriate to the local scenery. Goons of many nations may look different, but they're basically the same the world over. Important note: Goons presented here are cooked so that PCs of similar level who top out in Scram checks succeed about 75% of the time. Feel free to mess with this delicate balance, but remember that you basically want the PCs to get away, as long as they sweat for it.

Incompetent Goon: Generic 1; Init +0; CD 1d8; cp 7; Defense 11 (class +1); Vibe +1 angry, 1d6; Range 20 ft.; Saves Fort +2, Ref +1, Will +2; *Thresholds:* Hide 2, Hij 3, Lost 5; Str 12, Dex 10, Con 10, Int 10, Wis 10, Cha 10. CR 1/2.

Skills/Feats: Drive +4, Intimidate +4, Listen +4, Spot +4; Better Saving Throw (Will), Too Cool.

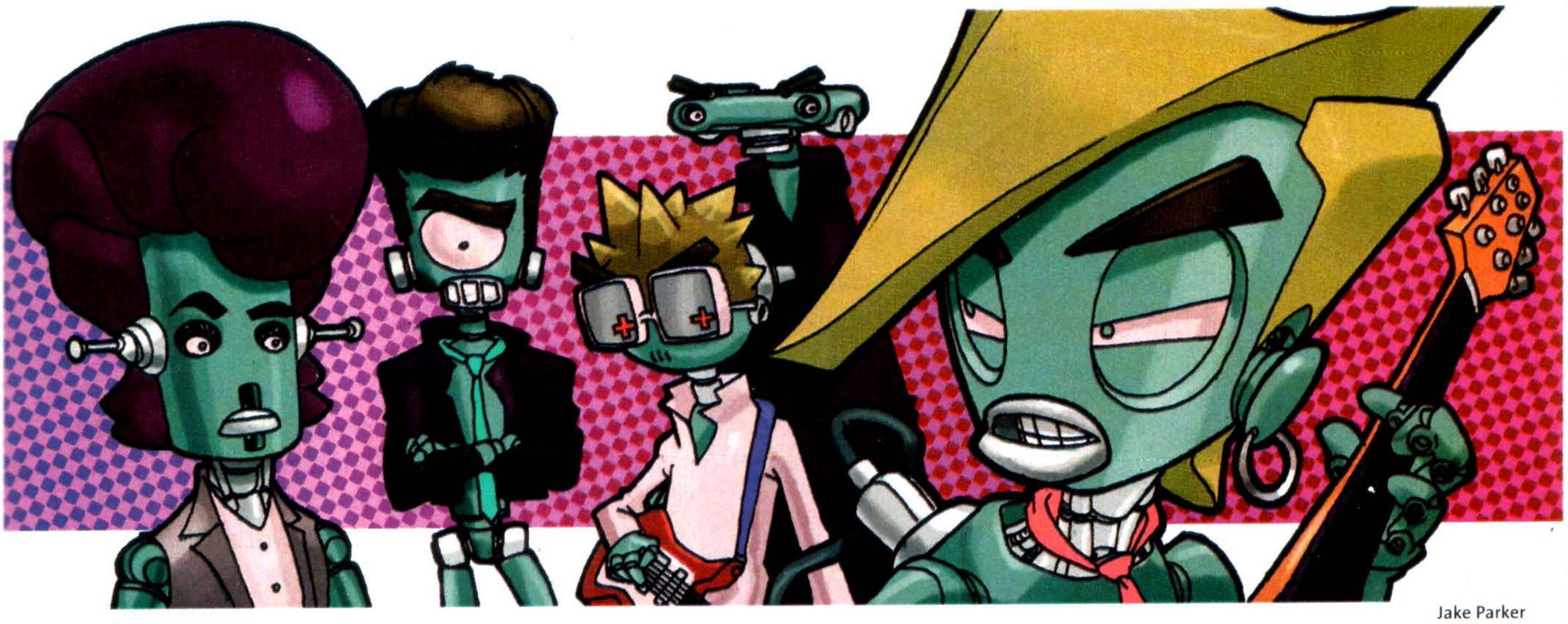
Tougher Goon: Generic 3; Init +0; CD 3d8+3; cp 19; Defense 13 (class +2, Wis +1); Vibe +4 angry, 1d6+1; Range 20 ft.; Saves Fort +3, Ref +2, Will +4; *Thresholds:* Hide 2, Hij 4, Lost 6; Str 14, Dex 10, Con 10, Int 12, Wis 13, Cha 10. CR 2.

Skills/Feats: Drive +6, Intimidate +9, Jump +8, Listen +7, Spot +7; Better Saving Throw (Will), Mad Skillz (Intimidate), Too Cool.

Professional Goon: Generic 6; Init +5; CD 6d8+6; cp 36; Defense 15 (class +3, Wis +2); Vibe +7 angry, 1d8+1; Range 20 ft.; SQ Nab; Saves Fort +5, Ref +4, Will +6; *Thresholds:* Hide 4, Hij 6, Lost 8; Str 16, Dex 12, Con 11, Int 13, Wis 14, Cha 13. CR 4.

Skills/Feats: Climb +12, Drive +10, Intimidate +13, Jump +12, Listen +11, Spot +11; Better Saving Throw (Will), Improved Initiative, Mad Skills (Intimidate), Too Cool.

Weapons-Grade Goon: Generic 9; Init +5; CD 9d8+18; cp 57; Defense 17 (class +4, Wis +3); Vibe +10 angry, 2d6+1; Range



Jake Parker

25 ft.; SQ Nab; Saves Fort +7, Ref +5, Will +8; *Thresholds:* Hide 5, Hij 8, Lost 9; Str 18, Dex 12, Con 12, Int 15, Wis 16, Cha 13. CR 5.

Skills/Feats: Climb +16, Drive +13, Intimidate +16, Jump +16, Listen +15, Spot +15; Better Saving Throw (Will), FEAT, Improved Initiative, Mad Skillz (Intimidate), Too Cool.

Robot Goon: Generic 4; Init +6; CD 4d8+16; cp 37; Defense 15 (class +2, Wis +3); Vibe +2 distracted, 1d12-2; Range 40 ft.; SQ Unmusical, target vision, illogic weakness, water weakness; Saves Fort +6, Ref +3, Will +7; *Thresholds:* Hide 3, Hij 5, Lost 7; Str 18, Dex 14, Con 18, Int 18, Wis 16, Cha 6. CR 4.

Skills/Feats: Balance +9, Climb +11, Drive +9, Intimidate +8, Jump +11, Knowledge +11, Listen +10, Spot +10; Improved Initiative, Mad Skillz (Intimidate), Too Cool.

Unmusical—Robots are hard to move with music. They have DR 10 against all performance attempts.

Target Vision—Robot goons can see perfectly well in the dark out to 60 feet, have a total visual range of 600 feet, and can see through smoke, camouflage, or any invisibility effects.

Illogic Weakness—If someone asks a robot a nonsense question or plays logic games with it, the robot shouts "Error! Error!" and shuts down for 1d6 rounds to reboot. During this time, the robot is helpless. The same illogic won't work twice.

Water Weakness—Dumping liquid on a robot causes it to spark and short out. Treat this as a 1d6 Dexterity drain each round the robot is doused.

VILLAINS

Use these villains whole cloth, or just swipe the stats and give them your own personalities and motives.

VISCOUNT JOHNSON

This American aristo-wannabe bought his title when a small European country needed some extra cash. He's involved in shady schemes on both sides of the Atlantic, but never directly. The viscount styles himself a svengali to up-and-coming musicians, but his contract is too intrusive for anyone in their right minds. However, he's just right to hire or create a rival band to sic on the PCs for their effrontery after they turn him down.

Viscount Johnson: Generic 7; Init +5; CD 7d8+21; cp 52; Defense 16 (class +3, Wis +3); Vibe +10 jealous, 1d8+3 or +10 snooty, 1d10+3; Range 25 ft.; Saves Fort +3, Ref +6, Will +8; *Thresholds:* Hide 4, Hij 5, Lost 6; Str 9, Dex 13, Con 12, Int 16, Wis 16, Cha 17. CR 4.

Skills/Feats: Bluff +15, Diplomacy +15, Intimidate +9, Knowledge +13, Listen +13; Better Saving Throw (Ref), Hook-Up Action (Smooth Talker), Good Dancer, Improved Initiative.

Gear: Various nouveau riche toys with no game effects.

THE FALSE CALIPH

Rahjneesh used to be the thick-necked vizier to a young caliph in a camel-intensive Middle Eastern nation. Recently, he has attempted to overthrow the caliph's right to rule through massive goon application. Somebody needs to stop the big jerk.

Rahjneesh, The False Caliph: Generic 3; Init +1; CD 3; cp 26; Defense 13 (class +2, threads +1); Vibe +3 angry, 1d8; Range 40 ft.; Saves Fort +7, Ref +2, Will +4; *Thresholds:* Hide 2, Hij 5, Lost 7; Str 18, Dex 12, Con 18, Int 14, Wis 10, Cha 10. CR 2.

Skills/Feats: Bluff +8, Diplomacy +6, Drive +5, Listen +6, Ride +5, Spot +6; Better Saving Throw (Will), Mad Skillz (Bluff), Too Cool.

Gear: BMW, camels, lucky shirt (imposing turban).

DR. ROBOTICUS

The twisted genius of Dr. Roboticus has devised a robot band. Playing with mechanical precision, these robot musicians are programmed to take over the world with '80s synth pop.

Dave Crosland

Dr. Roboticus: Keyboardist 9; Init -1; CD 7d6+35; cp 60; Defense 19 (+6 class, +1 Wis, +2 threads); Vibe +2 distracted, 2d6+2 or +9 bitchin' new keyboard, 1d8+2; Range bad vibes 30 ft., keyboard 45 ft.; SQ Background noise 2, feelin' groovy, good vibes, great vibes, hypnosis, keyboard solo, on the one, pick up slack; Saves Fort +8, Ref +5, Will +4; Thresholds: Hide 5, Hij 6, Lost 9; Str 10, Dex 9, Con 14, Int 21, Wis 12, Cha 14. CR 7.

Skills/Feats: Bluff +14, Disable Device +17, Drive +11, Forgery +3, H4XXor +17, Knowledge +17, Hide +11, Listen +13, Speak Language (all of 'em), Open Lock +11, Repair +17, Search +17, Spot +13, Use Rope +11; Fast Hands, Faster Focus, Longer Range, Power Chord, Rein It In.

Gear: +3 amp, bitchin' new keyboard, lucky shirt (starchy lab coat), funky jewelry (obtuse headgear), giant speakers.

Hypnosis—Dr. Roboticus has engineered subliminal '80s-style synthesizer music that will cause the eyes of anyone who listens to go all swirly. Anyone who hears it must succeed at a Will save (DC 18) or obey his every command (see the *charm person* spell in the *PH* for specifics).

Dave Crosland

HERR SHOWPENHOWER

Herr Showpenhower hates anything that isn't classical music. And he's got, like, a zillion dollars which he'll use to try to destroy rock music forever! He sits in his big Bavarian mansion with his evil cat, Roland, inventing schemes to discredit honest rock 'n' roll musicians.

If the PCs have a pet, Roland hates their pet too. Roland can use his spunky ability to cancel the effects of one PC spunky pet.

Herr Showpenhower: Generic 10; Init +1; CD 10d8+10; cp 58; Defense 19 (+4 class, +5 Wis); Vibe +11 angry, 2d8+1 or +11 snooty, 3d6+1; Range 30 ft.; Saves Fort +7, Ref +6, Will +12; *Thresholds:* Hide 1, Hij 3, Lost 4; Str 10, Dex 12, Con 15, Int 12, Wis 20, Cha 12. CR 5.

Skills/Feats: Animal Empathy +9, Knowledge +14, Listen +18, Move Silently +14, Spot +18; Better Saving Throw (Fort), Mad Skillz (Animal Empathy), Pet, Spunky Pet, Too Cool.

Gear: Priceless artifacts that break easily.

SWAMP GHOST

The swamp ghost wants people to stay out of its swamp. The ghost will kidnap or vandalize to make the point, and has alligator minions to frighten away the rubes. The swamp ghost might be a guy in a costume, or it might be a real alligator-wrestling ghost. Or something else. Whatever's scariest, really.

Swamp Ghost: Generic 5; Init +0; CD 5d8; cp 33; Defense 17 (+3 class, +1 Wis, +3 threads); Vibe +8 angry, 1d10+3; Range 30 ft.; SQ Scary; Saves Fort +5, Ref +4, Will +4; Thresholds: Hide 4, Hij 6, Lost 8; Str 15, Dex 11, Con 14, Int 10, Wis 12, Cha 17. CR 4.

Skills/Feats: Intimidate +11, Listen +9, Move Silently +8, Spot +9; Better Saving Throw (Will), Too Cool, Too Cool. Gear: Spooky swamp clothes.

Scary—The swamp ghost is just way scary. Any good-aligned character who looks at the swamp ghost must make a successful Will save (DC 17) or be frightened. Once a character has made the Will save, he or she is immune to Scary for the rest of the day.

OLD SKOOL

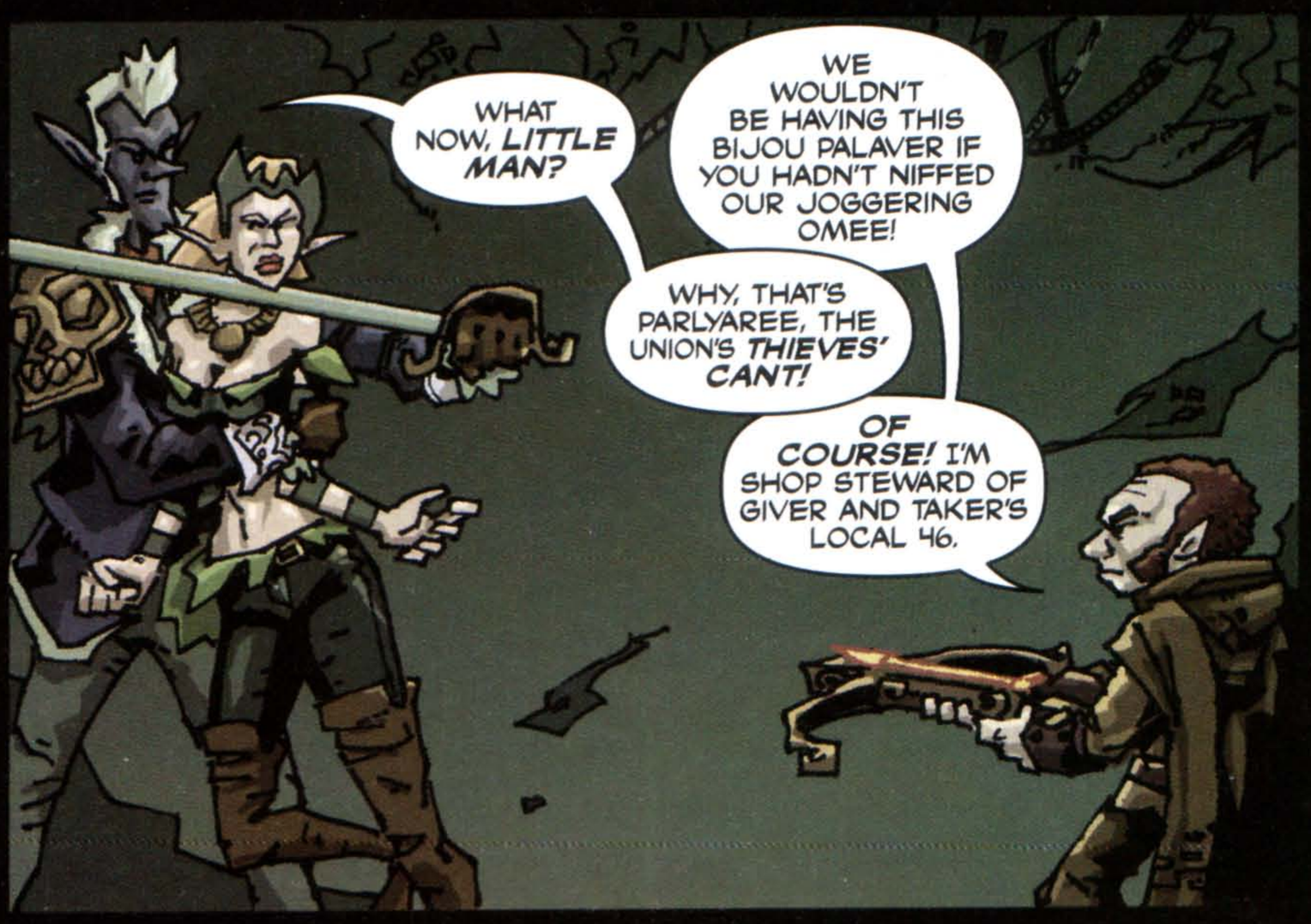
KYLE HUNTER'S

SEWER

PART TWO:

THE PROFESSIONALS

Seeking a preemptive strike, a small band of adventurers have descended into the labyrinth lair of a loathsome beholder. After apparently killing the group's bard, a tenacious drow guard named Downer has managed to split up the party.


WHAT NOW, LITTLE MAN?
WE WOULDN'T BE HAVING THIS BIJOU PALAVER IF YOU HADN'T NIFFED OUR JOGGERING OMEE!
WHY, THAT'S PARLYAREE, THE UNION'S THIEVES' CANT!
OF COURSE! I'M SHOP STEWARD OF GIVER AND TAKER'S LOCAL 46.

UNBELIEVABLE! YOU BLOODY @$$!

MAGIC MISSLES? ARE YOU THAT TAPPED OUT, LUV? YOU THINK ONE'S GOING TO JUST SQUIRT THROUGH MY SPELL RESISTANCE? ***PLEASE.***

LISTEN, THIS HAS BEEN FUN, BUT YOU TWO BETTER SCARPER DOWN AND OUT THAT WELL OVER THERE. SOMEONE'S BOUND TO BE BY SOON WITH YOU LOT RUNNING AROUND DOWN HERE.

HEH.

MMMPH!

REMEMBER, I'VE GOT LEGITIMATE GRIEVANCES. SEND A GUILD REP!

GOOD LUCK, ***GAJO!***

MY, MY DOWNER, HAVEN'T YOU BEEN HARD UP SINCE YOUR OLD LADY KICKED IT?

INDEED. LETTING THEM GO? NOT VERY PROFESSIONAL, OR EVIL.

COME WITH US. OUR BELOVED BOSS, LORD MANGLECRAMPS, WANTS TO SEE YOU.

TO BE CONTINUED

Story and art by **Kyle Stanley Hunter**. Lettering by **Sean Glenn**. A **Super Unicorn** production. **www.superunicorn.com**